

ARTS=CRAFTS



SCRAP=BOOK



01



Annual Breakfast of Arts and Crafts Club at Pebble Beach Lodge.

CARMEL-BY-THE-SEA, July 16.—The third annual breakfast of the Arts and Crafts Club was held at Pebble Beach Lodge on Tuesday, July 12th, at 1 o'clock. The large dining room was used, the long tables extending the length of the room and across the ends. The center was banked with ferns, the colors of the club, brown and yellow, were used on the table, rich brown pansies and yellow daisies carrying out the scheme, and place cards in the same tones marked each guest's place. Covers were laid for forty-six, all enjoying the delicious menu that was prepared for them.

Mrs. Josephine Foster acted as toastmistress, and the following responded to toasts: "The Club," by our President, Mrs. Mary E. Hand; "Absent Members," Mrs. Sydney Yard; "Order of the Carmelites," Professor Boke; "Arts and Crafts, East and West," Anna Page Scott; "The Summer School," Mrs. J. G. Bennett; "The Forest Theatre," Garhet Holme; "The Story," Mrs. Grace MacGowan Cooke; "Popular Idea of the Scientist," Dr. D. T. MacDougal.

Afterwards all repaired to the reception hall where a most enjoyable hour was spent chatting and discussing the success of the play recently given at the Forest Theatre in Carmel.

At the School of Arts and Crafts on Friday afternoon, July 10th, an attractive musical program was presented by the Misses Margaret Evernee, violinist; Laura Cotton, cornetist, and Jean Morgan, pianist.

The program included "Non E' ver," (Mattei), cornet; "La Castagnette," (Ketten), piano; trio, (a) "intermezzo sinfonica," "Cavaleria Rusticana," (Mascagni); (b) "At Twilight," (Gottschalk), violin, cornet and piano; reading by Mrs. Sydney Yard; Armorer's song, "Robin Hood," De Koven), cornet; "Melodie," (Bohm), piano.

The annual tea of the Carmel Missionary Society will be held on Wednesday afternoon, July 27th, at 3 o'clock at the studio of the Misses Johnson and Cuthbertson, on Ocean avenue. A very interesting program is to be given. There will be good things to eat on sale, some Carmel souvenirs, and a general good time will add to the evening's pleasure, and a large attendance is expected.

The annual exhibitions of paint-

ings and sketches and craftwork is to open on Tuesday evening, July 19, with a reception to members and friends. The exhibition will continue open to the public daily from two to five until September 1st. There will be about twenty exhibitors this year of resident and visiting artists of Carmel.

Prof. George H. Boke Delivered Lecture Before Arts and Crafts Club.

CARMEL-BY-THE-SEA, July 30.—

On Friday afternoon, July 29th, at the School of Arts and Crafts, Professor George H. Boke spoke, taking as his subject "The Power of Education." His talk proved most interesting to the many who were present. The Friday afternoon affairs at the summer school are a source of great pleasure to all who attend. On the 21st of August the summer school closes with an exhibition of work done in the different departments.

Daughters of Confederacy Taken to Pebble Beach For Luncheon.

GIVEN RECEPTION AT CARMEL

Day Was a Perfect One and Nature Welcomed the Visitors in All Her Glory---Fine Program Given at the Old Mission City.

Surely the fates were kind to the Daughters of the Confederacy yesterday. The day was perfect. The sunlight, the beautiful blue of the sky reflected in the deeper blue of the ocean, the green woods, the greener grass and ferns, the beautiful wild flowers made a scenic effect that could not have been equaled any place in the world.

Seven big automobiles made the start from Del Monte Hotel about 11 o'clock in which were thirty-seven of the delegates to the convention and a few invited guests. The swift drive to Pebble Beach Lodge seemed all too short to view the beauties along the way. Here the ladies alighted and, after a rest of half an hour in which the beauties of the lodge and surroundings were admired, luncheon was announced and many were the exclamations of delight that the long banquet table, tastefully strewn with wild flowers, ferns and smilax that had been set on the wide veranda in front of the dining room proper. This veranda has just been enclosed in screens and a prettier banquet hall could not be imagined.

The luncheon was perfect and was particularly restful and enjoyable as there were no toasts or speeches of any kind. The state president, with Past President Mrs. W. B. Hill, sat at the head of the long table, and as the different courses came on neighbor chatted with neighbor or exclaimed at the beautiful panorama that lay before their gaze.

At the close of the luncheon a vote of thanks was tendered the chairman of the program committee, Mrs. W. B. Hill of San Jose and Mrs. Brenda

Bodfish of Pacific Grove, who had made the luncheon possible.

The autos were again filed and the ladies driven to Carmel-by-the-Sea, where the ladies of the Arts and Crafts Club were waiting at their dainty little club house to receive them with that welcome so characteristic with the people of Carmel.

Here a delightful two hours were spent admiring the pretty club home, which was bright with flowers, the paintings upon the walls and a pretty display of pottery and other handiwork.

During this time a fine program was rendered, consisting of several vocal solos by Mrs. Thomas, some readings by Grace McGowan Cook, instrumental solos by Mrs. Heron, a fairy story by Mrs. Lyons. Mrs. Pleasants of the Daughters of the Confederacy also gave a recitation. The ladies who took part in the program were all artists in their line, making the affair a real treat.

On account of many of the ladies wishing to catch the evening train the party was obliged to tear themselves away from the pretty scene long before they were ready, but before going they were served with delicious fruit punch and cake. The drive was quickly made to Monterey and the day voted by one and all one of the most perfect of their lives.

The different cars were named by the ladies after the chapters represented; Albert Sidney Johnston, Albert Le Conte, Robert E. Lee, John H. Reagan, Brent, Gordon and Guests' Car. The guests were representatives from the Monterey Civic Club, the Native Daughters and the three pages who had served the convention.

International Market Place to Be Held at Carmel-by-the-Sea.

CARMEL-BY-THE-SEA, July 9. — At the School of Arts and Crafts on Friday afternoon, July 8th, Prof. C. Chapel Judson of the University of California gave a most interesting and instructive talk on art. Some delightful musical numbers were rendered, two violin numbers, "Elegie," "Musso and Menuet," (Beethoven) by Miss Margaret Everett; piano solo, Nocturne Op. No. 2, by Miss Jeannie C. Morgan.

On Friday afternoon, July 22d, there will be held in the park opposite Pine Inn an international market. In the evening a dance will be given, the proceeds of both affairs to be devoted to the building fund of the Arts and Crafts Club.

The evening of vaudeville given at the Arts and Crafts Hall on Tuesday, June 28th, was one of the most successful affairs of the season, both socially and financially. The following program was presented: Cornet solo, "Meditation," by Miss Laura Cotton; song and dance, "Come Splash Me," was cleverly given by Miss Dorothy Maxtone-Graham and Douglas Short; stories by Mrs. Grace MacGowan Cooke; Spanish dances by Miss Jeanette Hoagland; "Queens of Society," song and chorus, by Miss Dorothy Stillman, assisted by the following: Mrs. Schumacher, Miss Alida Reimer, Miss Alice Jayett, Miss Maxtone-Graham, Mrs. H. C. Magnus and Miss Gladys Schumacher; accompanist, Mrs. J. F. Chiles; vocal solos by Mrs. John Lathrop and the doll shop, in charge of the "Guggenheimers," impersonated by Joseph Hand and Mrs. John Treihaway, assisted by Mrs. Hand as the maid and Mr. Kench as Peter. There were eleven dolls, talking, singing and dancing, among them being the native son, taken by Mrs. Agnes Taylor, the Dutch talking doll by Mrs. George Sterling, the Japanese doll by Mrs. Emory Rice, the dancing doll by Mrs. Herbert Heron, Topsy by Mrs. Schumacher, the little French doll by Miss Maude May, the whistling boy by William Kibber, and the rag doll by Mrs. Mary Allen, who made the hit of the evening. She carried the part out to perfection, being the hippest of the limp and not until the little fairy came out with her wand did she appear to have an air at all. Little Gloria Richards, as the fairy, brought all the dolls to life and they danced and sang and talked in a very gay manner. After the program the floor was cleared and the young folks enjoyed dancing until midnight, music being furnished by Miss Lane, Miss Cotton and Mrs. Carrington, which added greatly to the evening's pleasure.

A musical and literary program was given at the School of Arts and Crafts on Friday afternoon, July 1, at 3 o'clock. The following numbers were greatly enjoyed: Piano solo by Miss Grace Wilson, reading by Mrs. Sydney Yard, director; piano solo by Jeannette Hoagland, vocal numbers by Miss Dorothy Stillman. Mrs. Pell, instructor in the art metal work, explained the work that has been done in her class and had on exhibit some very interesting samples of work done by the pupils since the opening of the school. On next Friday afternoon, July 8th, there will be a talk on art by C. Chapel Judson.

Arts and Crafts Club Will Hold Market Next Friday Afternoon.

EXHIBITION OF PAINTINGS

Card Party on Monday Evening Next---One Continual Round of Pleasure for Residents of the Old Mission Town.

CARMEL-BY-THE-SEA, July 19. — The Arts and Crafts International Market will be held in the open opposite Pine Inn at Carmel on Friday afternoon, July 22, from 12 until 4 o'clock, under the direction of Mrs. Josephine Foster. There are to be many attractive booths representing the different nations, where one's appetite may be satisfied.

The following ladies will be in charge of the various booths: Dutch, Mrs. George Stirling; French, Mrs. Joseph Hand; Spanish, Mrs. Sydney Yard; Irish, Mrs. Mary Conolly; Arts and Crafts, Mrs. Henry Burlington; Japanese, Mrs. Michael Murphy; colonial, Mrs. C. W. Hollis; Italian, Mrs. E. J. Foster; candy, Miss H. Gilmore; coffee, Mrs. M. R. Allen; cake, Mrs. Jessie Short; Scotch, Miss Belle Martin; Dutch chocolate vender, Miss A. Peterson, assisted by four little flicks; peanut, popcorn and flower vendors in costume; donkey rides, manager, Mrs. R. Maxtone-Graham. A picture by Ferdinand Burgdorff is to be raffled at one dollar a ticket. Mrs. Schumacher will tell fortunes and many other things will attract.

In the evening there will be a fancy dress ball at the Arts and Crafts Hall with fine music, and everyone is looking forward eagerly to a jolly good time.

On Monday, July 25th, at 8 o'clock the Arts and Crafts Club will have a card party at the hall. Five prizes will be offered. Tickets will be on sale at Arts and Crafts booth at the international market on Friday, July 22d.

The annual exhibition of paintings and sketches opened on Tuesday evening with a reception to members and friends. About one hundred pictures are hung, the following being the exhibitors: C. Chapel Judson, Ferdinand Burgdorff, Arthur Vachell, D. Howard Hitchcock, Sydney Lemos, Godard Gall, Josephine Culbertson, Ida A. Johnson, Louise Fisher MacDougal, M. De Neale Morgan, Jennie V. Cannon, Jessie F. Short, A. MacDow, Elizabeth Chandler, Dora Jacobs, J. Hollister, Otis Carrington, Alice Best.

The exhibition will be open daily from 2 until 5 until September 1st, and a cordial invitation is extended to all to attend.

There will be no program for Friday afternoon, July 22d, at the School of Arts and Crafts on account of the international market, but the program will be announced later for Friday, July 29th.



Mrs Foster + Pombeinickel.

International Market a Grand Success and Netted Handsome Sum.

THOSE WHO WERE IN BOOTHS

Annual Exhibition of Arts and Crafts Club Is Open---Card Party on Monday---Looking Forward to Missionary Tea.

CARMEL-BY-THE-SEA, July 23. — The international market was held on Friday afternoon, July 22d, in the park opposite Pine Inn, and was scheduled to be open between 12 m. and 4 p. m. It was promptly stated, but before three o'clock everything was sold out, \$145 being realized. The various booths were most attractive, the colors of the different nations and the quaint costumes of the ladies in the booths making a very pretty scene.

The French booth, where salads were served, was in charge of Mrs. Joseph Hand, assisted by Mrs. V. Hand, Miss Taylor and Miss Davis. The Scotch and English booth, with its plum puddings and Scotch scones, Miss Martin, assisted by Mrs. Leidig. Colonial booth, abalone showder, pies and cakes, Mrs. C. W. Hollis, assisted by Mrs. Louis Slevin and Miss Helen Parkes. Italian booth, chicken a la Italiano, kidney saute a la Fosterio, Macaroni Italian, Mrs. E. J. Foster, assisted by Mrs. Willis Sharpe. Spanish booth, chili con carne, Spanish corn and rice, Mrs. Sydney Yard, assisted by Mrs. Alice Cotton and Miss Jeannie Morgan. Japanese booth, tea and wafers, Mrs. M. Murphy. Irish booth, Irish stew, spuds, shamrock biscuits, Irish delight, Mrs. M. Conolly, assisted by Miss Alida Reimers, Miss Nelly Murphy, Miss Jean Baker and Miss Mathews. Candy booth, Miss Gilmore, assisted by Miss Schumacher and Miss Alice MacDougal. Coffee booth, Mrs. Mary Allen, assisted by Mrs. Leet. Fortune telling booth, Mrs. Schumacher, and many others too numerous to mention. Everyone had a jolly time, enjoying to the utmost the delicious and dainty dishes prepared by the ladies.

The fancy dress ball in the evening at the Arts and Crafts Hall presented a gay scene. Fine music was

furnished and the day was voted by all a most successful one.

The opening reception of the annual exhibition was held on Tuesday evening, July 19th. The hall was filled with members and friends of the Arts and Crafts Club, all enjoying the pictures and music, the latter being furnished by Miss Lillian Devendorf, violinist; Miss Laura Cotton, cornetist, and Miss Jeanne Morgan, pianist.

There was also an exhibition of Japanese and Chinese brocades, both antique and modern, that added greatly to the exhibition. They are owned by C. F. Cutting, who visited Carmel for a few weeks. The exhibition will remain open to the public every afternoon between the hours of 2 and 5 until September 1st.

On Monday evening, July 25th, at the Arts and Crafts Hall a card party will be given. There are five very attractive prizes to be offered, and all are cordially invited to be present.

The fourth annual exhibition of painting and craftwork by the resident and visiting artists of Carmel will open with a reception to members and friends at the Arts and Crafts Hall on Tuesday evening, July 19, and will be open to the public daily from 2 until 5 until September 1st.

At the School of Arts and Crafts on Friday, July 8th, at 3 o'clock, there will be a talk on art by C. Chapel Judson to which the public is cordially invited. Up to this date forty pupils have entered in the various classes, and many more are expected during his month.



Session June 17 to July 27 - 1912 -

School Program THE Crafts Club

June the 17th
by the 27th
lic, Saturday afternoon,
the 15th

rgan
aching in Water Colors

6 Weeks, 12 Lessons . . . \$18.00
Private Lesson . . . 2.00

Helena Wood Smith
Graduate Pratt Institute, Brooklyn, N. Y.
Drawing and Painting from Nature
6 Weeks, 12 Lessons . . . \$15.00
Private Lessons if Desired

Pottery
One Course, 16 Lessons . . . \$5.00

Catherine Comstock
Leather }
Etched Metal } Advanced Jewelry
6 Weeks, 12 Lessons . . . \$15.00
Private Lessons . . . 2.00

Carrie L. Carrington
Piano Forte
Terms on application

Eva Belle Adams
China Painting
One Course, 6 Lessons . . . \$5.00

Frances Farrington
Metal Work } Copper }
Brass } Jewelry
6 Weeks, 12 Lessons . . . \$15.00
Private Lessons if Desired

Claire N. O'Rourke
Art Needlework
Single Lessons50

Herbert Hunt
Hit Cooke
Marian B. B.



Inclined from
picture
back to
Bureau
July 7-08

Inclined from



Two hours
July 7-08
Alice M. B.

Special Correspondence From Carmel-by-the-Sea.

So—like a caterpillar from its winter rest and growth, again Carmel has awakened. Pines and oaks seem ciliary with new shoots; tiers of flowers of varying heights overlay each slope like brilliant fur, while with characteristic energy she is already spinning her web—each thread an art or subtle graft or gay diversion to be woven through the summer into her unique cocoon.

Carmel Junior has appropriately opened the dramatic season with an adaptation from the old fairy-tale "Snow White," called "Princesse Bon-nibel." With what happy blending of training and childish glee the little people carried into Fairyland a house-full of friends assembled in Arts and Crafts hall. Two dwarf sisters, I remember, won especial praise. A'so, that "property"-cat of striking composition—how irresistible! Mrs. Hand must have been indefatigable to have gained such results.

Next on the theatrical schedule came the "try-out" presentation of a farce, "Burn It." Mr. Perry Newberry, its author, as a somewhat buxom "Mrs. Forbes,"—a flashing beauty, many averred—increased the comedy of the clever lines which kept the crowded house in merriment from start to finish. "A good play" yes, that was the comment on every side at its conclusion, which was agreeable since, they said, this was the first of a series of original plays to be given try-outs under Arts and Crafts auspices. In the cast were: Misses Betty Waud, Marjorie Williamson Helena Wood Smith, Katherine Cook, and Mrs. Joseph W. Hand; Messrs. Perry Newberry, Joseph W. Hand Earnest Schweninger, Austin James and Thomas Reardon.

What was that about Carmel's friends and relatives being insurable Globe-trotters? Oh, to be sure, that it has been deemed advisable to establish a museum for the display of their various collections. A splendid idea. This museum with Miss Ida Johnson as curator and chairman of the committee, under the auspices of the Arts and Crafts club, will open for receiving contributions or loan exhibits on May 30. Anything of interest will be welcome, it is said, whether zoological biological or geological. Among the most important loans to date is a collection of Indian pottery.

How odd? Those curios remind me that "there is a man haunts the forest," possessing an attractive home down the coast who, like all Carmel-ites, thinks his location peculiarly

ideal. "For, y'see," says he, with delicious Mother-country accent, "deawn thahr we enjoy quiet—we escape the rahg ahnd tahg of ahll Cahrmel."

Well, that is one form of appraisalment of our numerical increase!

Our Arts and Crafts club has been doing some vigorous planning. When on June 26 its annual summer exhibition of paintings opens there will be displayed an unusually fine collection of canvases. Many acceptances to invitations to enter the prize contest have already been received from well known artists. The competition is open to all Carmel artists, or any who have ever spent considerable time working here also to resident artists of the peninsular towns.

What is it that those town gossips were saying? O yes!

That: The music section of the Arts and Crafts expects to present some interesting concerts and subjects through the coming season.

That: The Arts and Crafts club records the following festivities:

Civic department: One hundred and eighty letters were sent to property owners, urging co-operation for better roads to Carmel. Many favorable replies have already been received. Item 2. They are hoping to install an inspector of sanitation who shall see that all premises are kept clean and free from developing accumulations.

Carmel Arts-Crafts Summer School Open

Inaugural Address on "Making of the Artist" Given by Mary Austin.

CARMEL-BY-THE-SEA, July 7.—The Summer School of the Carmel Arts and Crafts Society formally opened to-day, with an inaugural address by Mary Austin on "The Making of the Artist." The exhibition of paintings and drawings numbered fifty-seven.

Summer Exhibit of Carmel Club Opens

Annual Show of Paintings Now On; Visiting Artists Attend.

By L. A. C.

CARMEL-BY-THE-SEA, June 28.—The Arts and Crafts Club of Carmel opened its annual summer exhibition of paintings with a reception on Thursday night. Hearty appreciation is felt for the untiring and conscientious work of three landscape artists who courteously accepted the responsibilities of judging for the prize contest and serving as hanging committee, Messrs. W. D. Jordan, visiting here from Philadelphia; Detleff Sammann, whose home was in Pasadena before he built in Pebble Beach, and William Rischell, formerly of New York, but now established on the bluffs down the coast. Within a few days the name of the prize winner may be made known, together with names of all contributors, and other items of interest to art lovers.

NOTED SCIENTISTS AT CARMEL

They Are Stopping at the La Playa

Dr. Adolf Engler, Kaiser Wilhelm's own botanist, and the foremost man of plants in the world, with a company of distinguished European and American scientists, will arrive in Carmel on September 15th and are to be the guests of Mrs. A. D. Signor at Hotel La Playa, until September 17th, when they will depart for Los Angeles.

The other guests are as follows:

Dr. A. Von Tubenf, of Munich.
Dr. Ore Paulsen, of Copenhagen.
Prof. Carl Schroter, of Zurich.
Dr. Edward Rubel, of Zurich.
Dr. T. G. Stomps, of Amsterdam.
Dr. H. Buckmann, of Zerosch.
Frau Dr. H. Buckmann, of Zerosch.
Dr. Alfred Dachnowski, of Columbus, Ohio.
Dr. Geo. E. Nicholas, of New Haven, Connecticut.
Dr. Geo. D. Fuller, of Chicago.
Prof. and Mrs. A. G. Tansley, of Cambridge, England.
Prof. and Mrs. F. E. Clements, of Minneapolis, Minnesota.
Prof. W. A. Setchell, of Berkeley.
Prof. W. L. Jepsen, of Berkeley.
Prof. L. R. Abrams, of Stanford.
Miss Eastwood, of San Francisco.

An all glass dining room, lighted with electricity and overlooking the ocean, will be one of the many attractions of this beautiful new hotel.

Mrs. A. D. Signor, the manager, has secured additional rooms in the adjoining cottages. Tuesday an outdoor lunch will be served at Point Lobos, Dr. MacDougall acting in the capacity of host.

July 7 to Aug. 15th 1913

Summer School Program of the Arts and Crafts Club

Session opens July the 7th
Closes August the 15th

Helena Wood Smith
Graduate Pratt Institute, Brooklyn, N. Y.
Drawing and Painting from Nature
6 Weeks, 12 Lessons \$15.00

M. De Neale Morgan
Outdoor Sketching in Water Colors
Terms on application
Studio, Lincoln Street, near Ocean Avenue

Catherine Comstock
Advanced Jewelry
6 Weeks, 12 Lessons \$15.00

Francis Farrington
Metal Work { Copper Jewelry
 { Brass
6 Weeks, 12 Lessons \$15.00
Private Lessons if Desired

Sara Huntsman
English Department, Utah Agricultural College
Graduate of Boston School of Oratory
Reading and Dramatic Expression
6 Weeks, 18 Lessons \$10.00
(Class of 10)

Physical Culture
6 Weeks, 18 Lessons \$5.00
(Class of 10)

Professor Paul Ferriol
Bachelier es Lettres
Paris University

French Lessons
(Special Method of Conversational French)
6 Weeks, 12 Lessons \$10.00
Private Lessons if Desired

Marjory Wood
Graduate of Los Angeles Normal
(Special Normal Art Course)
Tooled and Carved Leather
6 Weeks, 12 Lessons \$15.00

Josephine M. Culbertson
Pottery
One Course, 6 Lessons \$5.00

Ida A. Johnson
China Painting and Design
One Course, 6 Lessons \$5.00

Mrs. A. V. Cotton
Teacher of Spanish
6 Weeks, 12 Lessons \$5.00
Single Lesson .50

Carrie L. Carrington
Piano Forte
Terms on application

Sadie Van Brower
Teacher of Dancing
Terms on application

Carmel Club of Arts and Crafts

Carmel-by-the-Sea
Monterey County, California

Officers and Directors 1913-14
President - Mary E. Hand
Vice-President - Fanny M. Yard
Record'g Secy. - M. De Neale Morgan
Corresp'dg - Etta M. Tilton
Treasurer - Dr. Beck
Miss Johnson Mrs. MacDougal Mrs. Allen Mr. Hand

Calendar

Sept 1913

First Tuesday—Board Meeting, 7:30 p. m.

First Tuesday—Business Meeting of the Club, 8:00 p. m.

Entertainments and Social Gatherings as Announced.

aunt
←→

Art Section - M. De Neale Morgan, Chairman
Civic Section - Miss Josephine Culbertson, Chairman
Crafts Section - Mrs. A. McDow, Chairman
Literary Section - Mrs. F. M. Yard, Chairman
Music Section - Laura A. Cotton, Chairman
Museum Section - Miss Ida Johnson

Annual Dues \$4.00, payable on the first day of July, October, January and April

Wm. M. Chase—School of Painting will be held in Carmel during the
Summer of 1914

Helen
Dana Morgan Sr. Aunt
1515 ALTAHOL AVE
Menlo Park, Cal. 94025
415-854-5377

Carmel Free Museum

It is proposed to start in Carmel, the nucleus of a Free Museum, where shall be kept collections of local value, in addition to contributions from other sources, which shall be a means of education and information.

The Arts and Crafts Club has taken up this plan and instituted a Museum Section, among its departments, and a spacious vacant store has been obtained, as temporary quarters, for which, through the courtesy of the owner no rent is charged.

In and about Carmel are relics of the early days, associated with the Indians, the Spaniards and the Mission Fathers, which may be gathered and permanently cared for, instead of being dispersed, and perhaps lost or destroyed.

Among the departments possible to establish immediately and for which specimens are desired, if possible, are:

PLANTS—which shall include
trees, shrubs, flowers,
ferns, grasses, etc.

BIRDS, BUTTERFLIES,

MOTHS, INSECTS, ANIMALS,

INDIAN POTTERY,

THE SEA—which shall include
living creatures and organisms,
shells, algae. Charts of tides,
currents, ocean depths, etc.

GEOGRAPHICAL AND
TOPOGRAPHICAL DATA,

LOCAL GEOLOGY,

RELICS

It is not proposed to confine the interest to this locality alone, but to have a broad and far reaching policy, which shall comprehend whatever is worth while from any part of the world.

Decoration Day, May 30, will be the first reception day, when donations will be received at the store of Mr. E. G. Blood, corner of Ocean Ave. and Lincoln St., from 10:30 a. m. to 5 p. m. All specimens must be plainly marked with name of donor, locality, and date. At other times specimens may be brought to the Studio of

MISS IDA A. JOHNSON,

Chairman, Museum Section of Arts and Crafts Club.

Carmel-by-the-Sea,
Monterey County, California.

C A T A L O G

ANNUAL

Art Exhibition
Arts & Crafts Hall,
Carmel-by-the-Sea

Season 1913.

Please Return To Desk.

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Chairman, Museum Section of Arts and Crafts Club.

Carmel-by-the-Sea,
Monterey County, California.

570536 10/11/11 30 5000

RECEIVED

CHIEF OF BUREAU

U.S. DEPARTMENT OF AGRICULTURE

WASHINGTON

RECEIVED

CHIEF OF BUREAU

7

List of Pictures.

-:-:-

1.	J. A. V. Cannon	"Arizona Desert."	
2. #	Helen Bogart Vail	"Boats and River."	\$ 50.
3. #	Wm. Adam	"Street in France."	75.
4.	Helen Bogart Vail	"California Oaks."	30.
5.	Georgia G. Bordwell	"Street in Tuscon."	50.
6. #	M. DeNeale Morgan	"Afternoon on Dunes."	125.
7. #	J. A. V. Cannon	"Bay of Monterey From Carmel Hill."	100.
8.	J. A. V. Cannon	"Tuscon Mountains."	40.
9.	Georgia G. Bordwell	"Market Place, (Mexico)."	100.
10.	J. A. V. Cannon	"Swiss Lake."	60.
11.	Clark Hobart	"Trail to Grizzly Peak."	100.
12.	Helen Bogart Vail	"Point Pinos Pines."	30.
13.	Maren Froelich	"Gates of the Luxemburg."	55.
14.	E. Charlton Fortune	"Afternoon."	400.
15.	David W. Jordan	"Sunny Morning."	25.
16.	L. F. Randolph	"Arab Street Algeria."	50.
17. #	Clark Hobart	"The Oak."	100.
18.	J. A. V. Cannon	"Sand Dune."	200.
19.	Helena Wood Smith	"October Sunshine."	85.
20.	Wm. Silva	"Mount of Mystery."	750.
21.	Percy Gray	"Eucalyptus."	100.
22.	L. F. MacDougal	"Oaks."	100.
23.	Maren Froelich	"Queen's Gardens Luxemburg."	50.
24.	Ferdinand Burgdorff	"Point Lobos."	

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ferns, grasses, etc.

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MOTHS, INSECTS, ANIMALS,

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Chairman, Museum Section of Arts and Crafts Club.

Carmel-by-the-Sea,
Monterey County, California.

54	RELYING TELEGRAPH	"SOME TOPIC"	
55	HELEN BLOTT	"GREEN, A GREENE UNIVERSITY"	20
56	F. E. HODGKINS	"CITY"	
57	ELSA ALA	"EUCALYPTUS"	100
58	AM. STAG	"HOUSE OF MASTERS"	120
59	HELEN WOOD SMITH	"AFTERNOON SHADOWS"	25
60	L. F. RANDOLPH	"SOME TOPIC"	
61	OTIS BOWLE	"THE CCK"	
62	F. E. HODGKINS	"VINE GLEES VIGILS"	20
63	DAVID A. JORDAN	"CHINA RELIGION"	50
64	F. CHATTON HOLMES	"VIGILANCE"	100
65	HELEN BLOTT	"HOUSE OF THE PAXTONS"	25
66	HELEN BOWLE ART	"HOUSE OF THE PAXTONS"	30
67	OTIS BOWLE		
68	L. F. RANDOLPH	"SOME TOPIC"	20
69	GEORGE B. BOLQUEST	"WILKES WOODS (MEXICO)"	100
70	L. F. RANDOLPH	"HOUSE OF THE PAXTONS"	40
71	L. F. RANDOLPH	"HOUSE OF THE PAXTONS"	100
72	H. DEBOUT HOLMES	"VIGILANCE ON DANCE"	125
73	GEORGE B. BOLQUEST	"GLEES IN JACOB"	20
74	HELEN BOWLE ART	"OFFICIALS OF THE"	30
75	AM. STAG	"GLEES IN JACOB"	125
76	HELEN BOWLE ART	"HOUSE OF THE PAXTONS"	20
77	L. F. RANDOLPH	"VIGILANCE"	

LIST OF BIDDERS

25.	J. A. V. Cannon	"Venetian Canal."	\$ 60.
26.	L. F. MacDougal	"Indian Girl."	25.
27.	L. F. MacDougal	"Landscape."	25.
28.	Wm. Adam	"Rocks and Surf."	125.
29.	Mary Herrick Ross	"Evening at Menlo."	100.
30.	M. DeNeale Morgan	"Monterey Oaks and Bay."	125.
31.	Jessie F. Short	"Eucalyptus."	100.
32.	Maren Froelich	"Versailles France."	
33.	J. A. V. Cannon	"Arizona Mountains."	60.
34.	L. F. Randolph	"The Window Seat."	400.
35.	Helena Wood Smith	"Afternoon."	75.
36.	Maren Froelich	"Versailles."	50.
37. #	Jessie F. Short	"Mustard Field."	125.
38. #	Mary Herrick Ross	"Trail to Grizzly Peak."	150.
39. #	J. Edward Walker	"Coast View."	100.
40.	J. M. Culbertson	"Fog - Late Afternoon."	50.
41.	A. H. Vachell	"Marshlands."	150.
42.	L. F. Randolph	"Arab Shops."	150.
43. #	Rowena Meeks Abdy	"Monterey Landscape."	
44. #	L. F. Randolph	"Early Spring in France."	150.
45.	L. F. Randolph	"River - Moret France."	200.
46.	David W. Jordan	"Mountain and Shore."	25.
47.	David W. Jordan	"Eucalyptus."	25.
48.	Isabelle Percy	"Alhambra, Granada."	100.
49.	Wm. Ritschel	"Gateway to the Sea."	
50.	Isabelle Percy	"Sails in Cadiz."	100.

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20.	Isabelle Percy	"Houses in Edam."	100.
21.	David W. Jordan	"The Wharf."	25.
22.	David W. Jordan	"California Hillside."	25.
23.	J. A. V. Cannon	"The River Nile."	125.
24.	Isabelle Percy	"Houses in Edam."	100.
25.	M. DeNeale Morgan	"Windblown Pines."	150.
26.	L. F. MacDougal	"Group of Pencil Sketches."	
27.	Ada Morse Clark	"Japanese Scene."	
28.	Louis Slevin	"Group of Photographs."	
29.	David W. Jordan	"The Wharf."	25.
30.	David W. Jordan	"California Hillside."	25.
31.	J. A. V. Cannon	"The River Nile."	125.
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52.	Louis Slevin	"Group of Photographs."	

Note:-

Committee on Selection and Hanging.

Wm. Ritschel - Detlef Sammann - David W. Jordan.

Committee on Award.

Wm. Ritschel - Detlef Sammann - David W. Jordan

Jean Manheim - Wm. P. Silva.

-:-:-

Pictures marked with (#) in competition for the award.

Artists resident on Peninsula eligible in the competition.

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Notes:-

28.	
21.	
20.	
22.	120.
24.	100.
23.	150.
25.	50.
26.	50.



School of Arts and Crafts



SPECIAL

Friday Evening Talks and Lectures
Arts and Crafts Hall
Casanova Street

7th ANNUAL EXHIBITION OF PAINTINGS
WILL BE HELD DURING JULY and AUGUST

Tuition Fees in Advance

Letters of Inquiry will be answered by the Secretary

MARY E. HAND - - - President
MRS. SYDNEY YARD - - - Director
M. DE NEALE MORGAN - - - Secretary

Weybret-Lee Co., Printers

Summer Session, July 6 to August 14

1914

Carmel-by-the-Sea
California

Summer School Program of the Arts and Crafts Club

Session opens July 6th
Closes August 14th

DRAWING and PAINTING
with
Wm. M. Chase, Summer School

JOHN COMSTOCK
Metal Wrought and Etched Jewelry and Enameling
Terms upon application

FRANCIS FARRINGTON
Metal Work } Copper Jewelry
 } Brass
6 Weeks, 12 Lessons . . . \$15.00
Private Lessons if Desired

MAUDE ARNDT
Tooled-Leather Enamel Porcelain
6 Weeks, 12 Lessons . . . \$15.00

JOSEPHINE CULBERTSON
Pottery
One Course, 6 Lessons . . . \$5.00

IDA A. JOHNSON
China Painting and Design
One Course, 6 Lessons . . . \$5.00

LAURA ADAMS ARMER
Photography—advanced
Single Lessons . . . \$2.00

LAURENCE STRAUSS
Singing
Terms on application

CHARLOTTE BROOKS
Piano
Advanced Lessons . . . \$2.00

CARRIE L. CARRINGTON
Piano
Terms on application

MARY A. LEWIS
Cello
Single Lessons . . . \$1.50

ANITA L. MURRAY
French
6 Weeks, 12 Lessons . . . \$10.00

M. H. BREMNER
Spanish
6 Weeks, 12 Lessons . . . \$10.00

CLAIRE N. O'ROURKE
Needlework
Lessons50

DORA ARNSDEN *Arnsden*
Six Lectures upon the History of Pictorial Art in China
and Japan, with especial reference to Ukiyo-Ye, the
School of the Japanese Color Print Artist. Class of 10.
6 Lectures . . . \$5.00

CALIFORNIA CALLING TO ARTISTS OF WORLD

Mrs. Cannon Enlists Notables
in Move to Bring Famous
Painters to Pacific.

To turn the stream of artists from Europe to California, and particularly to Carmel-by-the-Sea, Mrs. Jennie V. Cannon, wife of Dr. Cannon, resident investigator for the Carnegie Desert Laboratory at Carmel, has enlisted the active co-operation of two most influential artists, William M. Chase of the American Academy, New York, and J. P. Townsley of the London Art School.

Next year this movement will be started definitely and California will become the Mecca of a great number of artists, who will be shown just what this State has to offer the landscape painter. Heretofore the world's artists have been in the habit of going to Switzerland, Greece, Italy, Spain, Egypt.

In many of these countries the sketching season is necessarily short. In the Alps the artist can work only five months in the year. In California the painter may keep at his work out doors the year round.

That California's art colony at Carmel will be congenial is shown by the fact that some of the greatest colorists make it their home and working ground: Charles Rollo Peters, Frank McComas, Chris Jorgensen, Sidney Yard, Richard Partington, J. M. Bruer, Ferdinand Burgdorf and others.

Peters says that between Monterey and the River Sur there are embraced all the types of California scenery, both northern and southern, that have made the Coast famous to lovers of the beautiful.

CHASE SUMMER SCHOOL OF ART

Instructor WILLIAM M. CHASE

CARMEL-BY-THE-SEA, CALIFORNIA

Landscape picturesque and varied. Delightful summer climate. Fully equipped art school. Models posing daily. Superior boarding accommodations.

For particulars write to C. P. TOWNSLEY
Director, Carmel-by-the-Sea California

Mrs. C. P. Townsley, wife of the director of the Chase art school, will arrive from New York this week. Mrs. Townsley is accompanied by her two talented young daughters. They will spend the entire summer in Carmel.

The Arts and Crafts society will present a delightful program on Thursday afternoon. Mrs. Sidney Yard and Mrs. Hillman-Smith of San Jose will give one of their delightful music-drama afternoons which have been so much enjoyed in San Jose during the past winter.

A north skylight has been placed in Arts and Crafts building for the benefit of classes in criticism, to be held every Monday during the Chase summer school.

CHASE TO OPEN ARTIST SCHOOL IN CARMEL

Noted Painter Hearing Climatic Exultations of Mrs. Cannon to Establish Institution

(Special Dispatch to The Call)
DEL MONTE, March 22.—Carmel's atmosphere of culture is to be further illumined by the establishment of a school of painting under the direction of William Merritt Chase, one of the most celebrated American painters. He will have as his assistant J. P. Townsley, former head of the London Art school.

The establishment of this school is the direct result of Mrs. Jennie V. Cannon's continued efforts. Herself a painter of no mean ability, she pointed out to Chase the glories of California and the beauties of Carmel.

At Carmel, she told Chase, a studio could be opened where pupils could be received the year round, unlike Switzerland, where teachers and pupils can enjoy only five months of study because of the inclemencies of the weather. Preparations are now being made for an artist settlement, although it is not likely Chase will open his classes before the beginning of next year.

Chase's name has been coupled with those of Sargent and G. P. A. Healey in favorable criticism. His portrait, painted by himself, hangs in the Uffizi gallery in Florence, placed there at the request of the Italian government. Although he is best known by his portraits, he has also won fame with his landscapes.

By Michael Williams.

Carmel-by-the-Sea again will come prominently to the front in matters artistic with the opening there of a class under the distinguished guidance of no less a light than William M. Chase. He will be in Carmel during July and August. Mr. C. P. Townsley, formerly the director of the London Art School, will come upon the ground early in May to prepare pupils for Mr. Chase.

I am told that a large number of artists have already enrolled in the Chase class. His is quite the biggest name to be blazoned on the roll of teachers in the West. Efforts have often been made to procure his services in other parts of the country, but I think I am correct in saying that except for classes in New York Mr. Chase has not taught in the United States, though he has held classes in Europe. With John Sargent, he has the distinction of having received official honor from Italy, being the only American artists to be thus recognized. Their self-portraits are hung in the Uffizi Gallery.

Carmel is now preparing also for the summer school of art, conducted by William M. Chase, who has not conducted such a school since the close of

the Shinnecock Summer School of Art on Long Island, twelve years ago, and his presence here has become a great stimulus for art on the Pacific Coast. Already there are 150 students included in the classes which are to begin active work on June 26th.

The Arts and Crafts Society of Carmel is responsible for the coming this summer of William Chase, M. A., to Carmel. He is one of the best known instructors in art in this country, and for many years has held summer classes in the Shinnecock hills of Long Island, one of the large and important schools of its kind in the world. Though for many years Chase has been supervising his class on summer trips to Europe, he is of the opinion that the trend toward the California Coast denotes desire toward further knowledge of native material. The landscape artists of America are becoming more thoroughly awake each year to the color possibilities of this State, while the climatic advantages make it paintable at all seasons of the year.

The headquarters of sketching artists under Chase will be at the Arts and Crafts hall at Carmel. In addition to the romantic scenery of the peninsula, this artist hopes to find new and interesting models for portraiture among the Spanish Californians and Indian types of the old town of Monterey. A native of Indiana, Chase won his first medal at the Centennial Exhibition in Philadelphia in 1876, and since then has been awarded prizes in many galleries, including the Paris Salon. Specimens of his work are in many of the important collections of Europe and this country, and will also be seen at the Panama-Pacific Exposition.

ESTELLA L. GUPPY

ANNOUNCES

SIX STUDIES IN PHILOSOPHY

DURING THE SUMMER SCHOOL SESSION

JULY 6 TO AUGUST 14

CARMEL-BY-THE-SEA

SUBJECTS:

RECENT PHILOSOPHY, BERGSON, EUCKEN

TERMS: THREE DOLLARS FOR THE COURSE

Philosophy is an inquiry turned in the same direction as art, which has life in general for its object

The Chase Summer School of Art

Carmel-by-the-Sea, California

1914

INSTRUCTOR
WILLIAM M. CHASE



DIRECTOR
C. P. TOWNSLEY

The Chase Summer School of Art

DURING the summer of 1914 MR. CHASE will conduct a Summer School of Art in America for the first time since the close of the *Shimmerock Summer School of Art* on Long Island twelve years ago. The Chase School this year will be held on the Pacific coast, and while ministering primarily to the needs of those dwelling in the Great West, should have many attractions for the Eastern teacher and student.

In the first place, it is the *only* opportunity of studying with Mr. Chase, as he is teaching in no other classes. Secondly, it gives the student a chance to see something of the size, the grandeur and the picturesqueness of his own country, making the journey in transcontinental trains that vie in comfort and elegance with the latest ocean steamers. Thirdly, it gives him a chance to paint and sketch in a country whose scenery is both varied and picturesque, whose color equals that of Italy, whose climate is mild and equable during the summer months—a country of the cypress, the pine, the eucalyptus and the creeping evergreen oak; of sandy bathing beach, glistening sand dunes and rock bound coast; of beautiful drives; of old Spanish missions; of strange “marine gardens” and of outdoor sports.

The school will be located at Carmel-by-the-Sea, on the Monterey peninsula, three miles from the historic and interesting city of Monterey, the ancient Spanish capital of California, and about one hundred miles south of San Francisco. Carmel-by-the-Sea already has its Art Colony. Well known artists from New York and other cities have summer cottages there, and it is through the interest and co-operation of the Arts and Crafts Club of Carmel that Mr. Chase decided to locate his Summer School there this season.

The Chase Summer School of Art

The School will be conducted on much the same lines as was the Shinnecock Summer School of Art.

The studios of the Arts and Crafts Club have been placed at the disposal of Mr. Chase and will be school headquarters. They will be open for the use of students from Monday, May 4th to Monday, September 21st. Mr. Chase will give his first criticism on Monday, June 29th, but students desiring to work during the months of May and June will be assisted by Mr. Townsley in preparing themselves for Mr. Chase's criticisms later on.

There will be classes in painting from the Landscape and from the Costume Model out of doors, from the Portrait Model and from Still Life in the studios.

Mr. Chase will devote two days each week to criticising the work of the students. On each Monday morning he will give a general criticism and a talk on art in the studio.

Two prizes, consisting of sketches painted by Mr. Chase before the students, will be given for the two sketches showing the best selected *motifs* painted by the members of the school.

Tuition Fees

For any eight weeks during July, August or September will amount to \$60.00.

For the twelve weeks beginning June 29th will amount to \$75.00.

Those who pay in advance for the above mentioned twelve weeks will be entitled to all privileges of the school during May and June on the additional payment of \$5.00.

Those who pay in advance for the eight weeks beginning Monday, June 29th, will be entitled to all privileges of the school during the four weeks beginning June 1st, on the

The Chase Summer School of Art

additional payment of \$5.00, or during the eight weeks beginning May 4th on the additional payment of \$10.00.

Tuition fees as given include all criticisms, art talks, etc., given by Mr. Chase, the use of models during July, August and September and the use of a well equipped studio for the entire twenty weeks of the school.

Those who may not desire to actually work in the classes, but who would like to attend Mr. Chase's art talks, criticisms, etc., may enroll as Associate Members on the payment of one-half of the regular tuition fees.

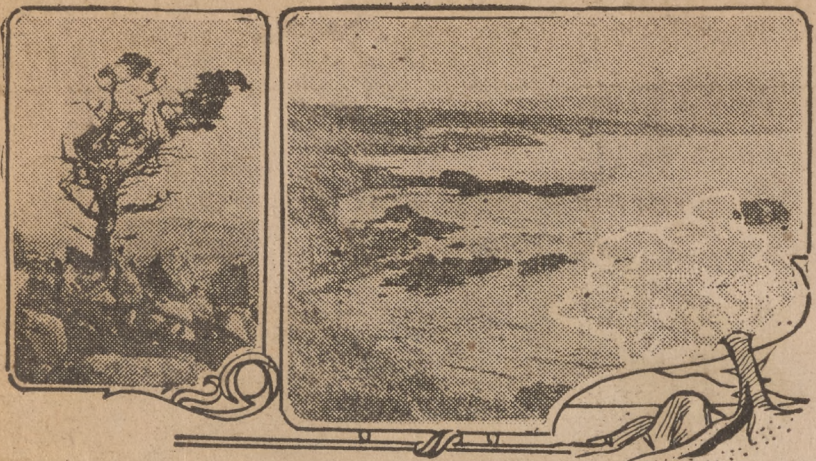
A full line of Devoe art materials will be kept in the studio and sold to students at the lowest prices.

The Pine Inn, Hotel Carmel, The Monte Verde Hotel, and La Playa (a private hotel) are recommended to students and their friends. Furnished cottages may also be rented for the summer. The climate is admirably adapted for camping out, and those who enjoy this mode of living in the pine woods can hire tents for the purpose. The tents are large and are erected on platforms raised some three feet from the ground.

It is hardly necessary to state that a very large number of artists and students are planning to spend the summer at Carmel-by-the-Sea in order to take advantage of this opportunity of studying with Mr. Chase. As living accommodations there are greatly in demand throughout the summer, it is desirable that all who contemplate joining the school should make their plans as early as possible in order that they may be taken care of, for while the management will be pleased to assist the students in getting comfortably located, it cannot accept any responsibility in the matter.

Tuition must be paid in advance. All checks should be made payable and all communications should be addressed to C. P. TOWNSLEY, *Director*, 180 Claremont Avenue, New York City, until April 1st; after that date Mr. Townsley should be addressed at Carmel-by-the-Sea, California.

CARMEL GIVES EXCELLENT CHANCE FOR STUDY OF ART BY SEA.



FAMOUS PAINTER TO TEACH BY SEA

Art Students of East and West to Study at Carmel This
Summer Under Direction of William Chase.

Special to the Mercury Herald

CARMEL-BY-THE-SEA, May 1.—
Artists and students are arriving daily in Carmel-by-the-Sea, and are establishing themselves for several months' stay as members of the art colony and students of the Chase summer school. From the applications for membership in the school and the inquiries about it, there is every evidence that several hundred students will take advantage of the rare opportunity to study under that master of portraiture and landscape, William Chase.

C. P. Townsley, Mr. Chase's director, has already arrived and will open the season's work on Monday, May 4, in the studio of the Arts and Crafts society under whose auspices the Chase summer school will be conducted. Mr. Townsley is keenly enthusiastic over the summer's plans and believes that the entire trend of American art will be deeply affected by this summer school upon the Pacific coast. Mr. Townsley has been for 14 seasons in Europe as director for Mr. Chase's London and European summer schools, so that he is especially happy to be able to devote this summer to his own native country, and he is delighted with the possibilities for work and growth in the Monterey peninsula.

Interchange of Ideas.

There will be a splendid interchange of stimulus and inspiration between Mr. Chase's advanced pupils, many of them professional artists of note, whom he will bring with him, and the western students who have all this marvelous country to draw from for material, and Mr. Townsley prophesies results far more significant than can now be realized.

Those who have seen Mr. Chase's

work, portraits in the Corcoran Art gallery, in the White House, and his beautiful landscapes and paintings of still life in the great galleries of America know him to be a master with the brush; his ability as a teacher is also world known and he has the faculty of so encouraging and inspiring his classes that his influence is felt long after the lessons are received.

The summer school will open the first Monday in May. Mr. Townsley will form the various classes in landscape painting, costume model, out-of-doors, portrait and still life and instruct the student in preparing work for Mr. Chase's criticism which will begin on June 29, and will continue into September.

One of the features of Mr. Chase's school is the board criticism, which is held for the entire class every Monday morning. To this meeting the students bring their sketches, which are all placed upon a double board and are given detailed criticism in turn. Mr. Chase also frequently sketches or paints from models before his pupils explaining his method as he works.

Prospectus of School.

The prospectus for the Chase summer school gives a definite idea of the season's program and it states that associate members may join the classes at half-rates tuition, which gives them all opportunities to attend the board criticism and art talks but does not permit them to receive personal criticism or instruction upon their work.

What with the Chase summer school, the school of arts and crafts, the productions of the Forest theatre and Western Drama society and several fine musical programs, the summer at Carmel-by-the-Sea will be one of immense profit and pleasure.

Chase Art School.

Mr. C. P. Townsley, director of the Chase Art school, has just returned from a trip to Los Angeles and Pasadena. The Arts and Music club of Pasadena has just exhibited a fine collection of Mr. Townsend's pictures. This week the pictures will be on exhibition in Los Angeles, they have created most favorable comment from the critics and press, and Mr. Townsley has returned to Carmel full of appreciation for the cordiality of his reception in the south.

Mr. Townsley will hold the regular classes for instruction and criticism this week and will accompany the art school students upon their daily sketching trips. He has been busy this week arranging the large consignment of artistic materials just received from New York. These materials are on exhibit and sale in the annex of the Arts and Crafts building and will prove a very valuable asset to the equipment of the school.

Mr. William Ritchell has returned from his winter in New York and will immediately begin work sketching and painting in the vicinity of his home down the Pt. Lobos coast. Mr. Ritchell returns to California with great enthusiasm, as he received three special honors during his winter east upon work done here last season.

Prizes and Medals.

Mr. Ritchell received a prize from the Art society of Texas at an exhibition held on his way east last fall, later the Carnegie prize upon a picture painted in the vicinity of Carmel-by-the-Sea, and finally, the medal from the National academy.

The camera section of the Arts and Crafts club held a very interesting meeting this past week. Mrs. Laura Adams Armer, who has taken prizes on her photographs in London and Paris gave an excellent talk and illustrated with her pictures. Some of the most remarkable were her photographs taken of the San Francisco fire in 1906. The music section of Arts and Crafts has organized a choral society under the direction of Miss Charlotte Brooks. The special work of this section will be to prepare for chorus work incident to the performances to be given in the Forest theatre this season.

Mrs. C. P. Townsley, wife of the director of the Chase art school, will arrive from New York this week. Mrs. Townsley is accompanied by her two talented young daughters. They will spend the entire summer in Carmel.

The Arts and Crafts society will present a delightful program on Thursday afternoon. Mrs. Sidney Yard and Mrs. Hillman-Smith of San Jose will give one of their delightful music-drama afternoons which have been so much enjoyed in San Jose during the past winter.

A north skylight has been placed in Arts and Crafts building for the benefit of classes in criticism, to be held every Monday during the Chase summer school.

Miss Judson, a student in the Chase summer school has arrived from Los Angeles and will take charge of the Devoe art materials which are placed in the Arts and Crafts annex.

Among the students registered in the Chase summer school are: Miss Spencer, of Baltimore, Md.; Miss Shull, of New York city; Mr. Butler, Seattle, Wash.; Miss Hull, Minneapolis, Minn.

Mrs. Rice and daughter have come up from San Ysidro ranch and are putting their house in order in preparation for William Chase and his family who will arrive from New York next week and will occupy the house for the summer.

Club at Carmel have been filled with ambitious summer workers for the past several weeks. Tomorrow many of those whose efforts are still in the amateur class will receive the benefit of a criticism from William M. Chase, formerly of Long Island, and who is now located in Carmel. Several of these aspiring young artists will remain on the Monterey coast till September and some will enter into a contest for the award of two prizes to be given by Chase.

* * * *

COLONY OF ARTISTS AT CARMEL IS FILLING UP

150 Students Registered for
Chase School for July.
Personal Mention.

Special to the Mercury Herald.

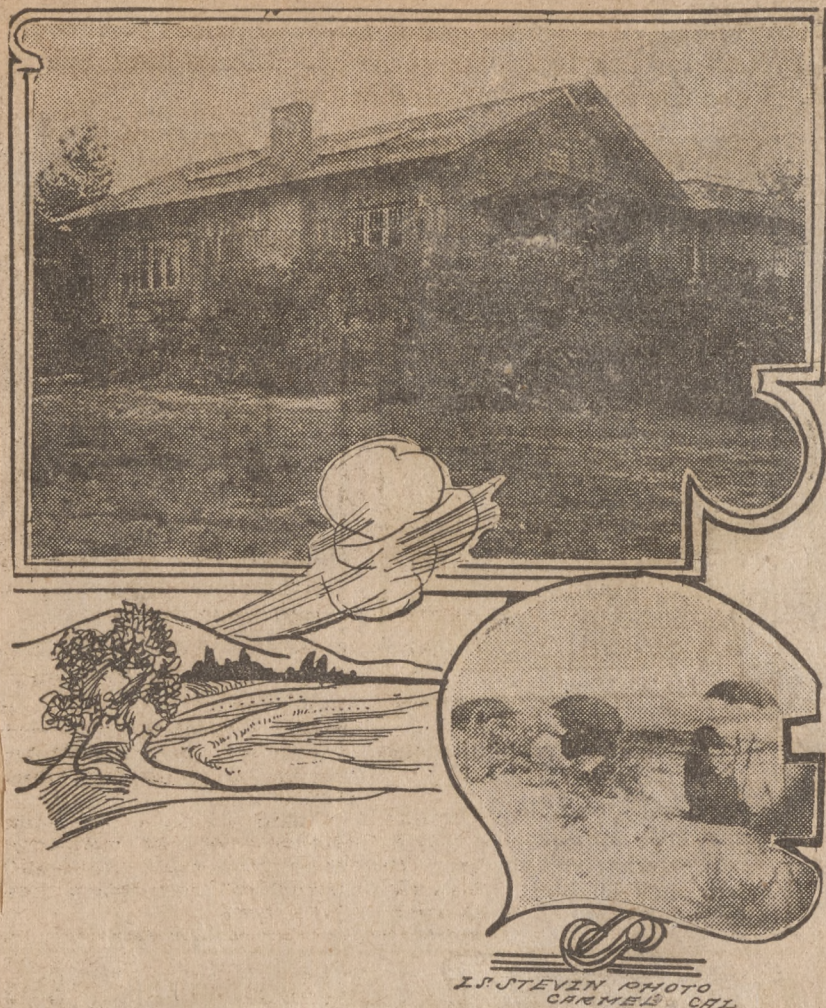
CARMEL-BY-THE-SEA, June 11.—Miss De Neale Morgan, corresponding secretary of the Arts and Crafts society, is in receipt of applications for membership in the Chase art school daily. At present there are 150 registered for the work under William Chase in July, and from the number of inquiries, it is believed that extra camps will have to be built for the accommodation of students, as the hotels and boarding houses have their rooms filled for the month. Carmel residents are extending the hospitality of their homes to the students and every effort

will be made to make them comfortable during their season's work with the famous New York artist.

The art students, under the leadership of Director C. P. Townsley, are sketching three times a week on the dunes above the picturesque home of Mr. and Mrs. Frank Powers.

ARTS AND CRAFTS BUILDING AND CARMEL ARTISTS SKETCHING.

13



PLAY ART AND VICE VERSA AT SEA

Even Children at Carmel Emulate Elders in Striving for
Perfection—Many Classes Formed.

Special to the Mercury Herald.

CARMEL, June 27.—That "art is long and life is short" will be keenly realized this summer by the residents of Carmel, for with only three months, at best, in which to create and re-create, it seems almost hopeless to even begin on the feast provided this season by the Arts and Crafts society. But a fever of activity seems to have seized the community and each newcomer is immediately inoculated and begins with great enthusiasm to "do something."

Opportunities to do range all the way from painting under the famous William Chase of New York to the making of Cubist embroidery under Mrs. O'Rourke of San Francisco, or dancing in one of the three classes under way. Down on the sand dunes are large groups of earnest students intent on capturing fugitive Beauty with camel's-hair brushes in the Arts and Crafts hall is heard the tap-tap of metal workers or the mellow voice of the Spanish teacher. Under the pines at the Forest theatre groups of children dance like fairies, while dignified gray-haired gentlemen are perched on trestles painting with six-inch brushes, adobe walls and mission tiles which are to bring the dramatic scenes of early days before a great audience on the Fourth of July.

Arts and Crafts School.

Next week the Arts and Crafts

school proper will open with courses in metal work, china painting, music, philosophy, embroidery, dancing, botany, French, Spanish, leather work and photography.

William Chase is due to arrive on June 27 and will hold his first indoor or "board" criticism on the following Monday. Under Mr. Townsley, the director of the Chase school, the June pupils have already made some excellent sketches which will be ready for Mr. Chase's criticism.

Mr. Townsley has been hard at work ever since he came to Carmel and has the classes well organized and full of enthusiasm for the summer work.

An exhibition of his pictures will be held in the Arts and Crafts hall the end of this week. Most of Mr. Townsley's work, which he will show in Carmel, has been exhibited in Los Angeles and Pasadena this spring and received high praise and great appreciation.

Play Art at Carmel.

With plays, studios and studies to take one's time there are still many who are enjoying the simpler forms of amusement. The golf course has its daily enthusiasts, horseback riding, driving and surf bathing fill the days with joyous and healthful occupation.

California has been called the playground of the world, and at Carmel-by-the-Sea it would seem that play had become an art and that all art was happy play.

Pasadena Music and Art Association

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Pasadena Music and Art Association



Exhibition of the Paintings of
MR. C. P. TOWNSLEY
of NEW YORK and LONDON
Opening May 9, 1914 : Throop College

IN accordance with its policy of "promoting for Educational and Social purposes the Arts of Music, Painting, Sculpture and the kindred Fine Arts," the Pasadena Music and Art Association presents in this exhibition the work of Mr. C. P. Townsley whom it has asked to organize and direct upon a broad and liberal basis, a sound School of Art in Pasadena with Mr. Jean Mannheim as instructor and critic. As a director and teacher for such a school Mr. Townsley brings with him unusual qualifications and experience.

A Western man, trained in Paris, he won his way in New York City and soon became associated with William M. Chase in the management of the Shinnecock School of Art on Long Island. Later he organized and managed the Chase Art Classes in Europe. In 1906 he went to England and founded the London School of Art of which he was director. On the teaching staff with him were Frank Brangwyn, A. R. A., John M. Swan, R. A., William Nicholson and other well known English Artists.

In the Autumn of 1910 Mr. Townsley returned to the United States in order to devote himself primarily to painting in his own country. In the following year he sent his first picture to an exhibition and since that time has successfully exhibited in all of the leading art exhibitions of America.

He is a member of the Salmagundi Club of New York and Director of the 1914 Summer School of William Chase at Carmel-by-the-Sea.

Catalogue of Paintings

1. Fairy Tales
2. The Practice Hour
3. Summer in the Valley of the Loire
4. Lac d'Amour, Bruges
5. Grant's Tomb, Riverside Park, N. Y.
6. Rio di San Trovaso, Venice
7. Still Life
8. The Monastery Garden, Venice
9. Ancient Bridge Across the Loire, Auvergne
10. Sunshine and Flowers
11. Marguerite Reading
12. Freight Boats on the Guidecca
13. Morning on the Guidecca
14. Church of Madonna del Rosario, Venice
15. View from the Bridge of Espaly
16. Chateau of Charles VII at Espaly
17. Roses
18. An Old World Village (Pastel)
19. Riverside Park, New York City
20. The Brass Kettle
21. The Terra Cotta Elephant
22. Canal at Bruges
23. A Sunny Afternoon
24. Library of Columbia University, New York City

Mr. Chase who was due to arrive in Carmel on the 29th of June was delayed in his crossing from London to New York and has telegraphed that he will meet the school on July 6, instead of June 29, as previously arranged.

The Arts and Crafts society opened the exhibition of C. D. Townsley's pictures on Saturday evening with a reception to Mr. and Mrs. Townsley. There was a very large attendance and the pictures were happy means of introduction between the newcomers and the townspeople. Receiving with Mr. and Mrs. Townsley were Mrs. Joseph Hand, the president of the Arts and Crafts society, Mrs. Cannon, Mrs. Frank Powers and Miss De Neale Morgan.

Mr. Townsley's pictures will be on exhibition during the coming week. Among the most charming of the pictures in the gallery are "Fairy Tales" and "The Practice Hour," the former being a quaint home-like picture in subdued tone of Mr. Townsley's wife and little daughter and the latter being a picture of his eldest daughter in intensely serious pose at her piano. Mr. Townsley's work has been exhibited in the Philadelphia Academy, the New York National gallery and recently were on exhibit in Pasadena under the auspices of the Music and Art club and in Los Angeles under the Friday Morning club.

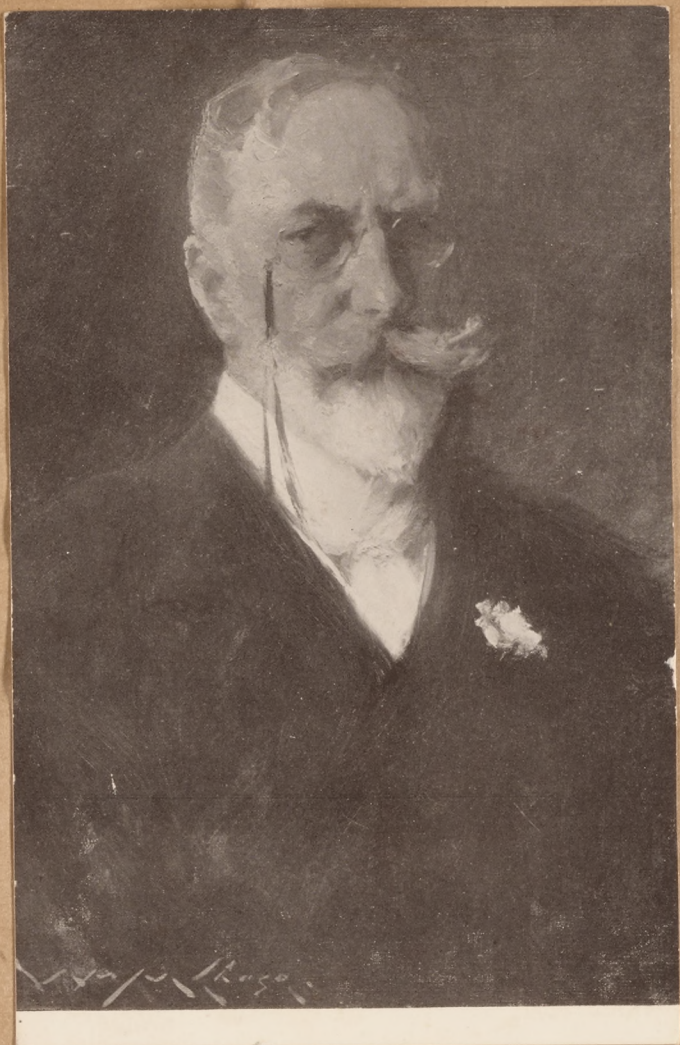
The Art school students are working this week from outdoor models in the morning and in the studio from indoor portraits models in the afternoon.

Special Gallery for W.M. Chase's Paintings

The assignment of a special gallery to William M. Chase for the exhibit of his pictures at the exposition confers an added honor upon this artist. As a painter of portraits and still life, Chase has met with more than usual success, to the extent of having his work received and placed in a number of European and American galleries. In conjunction with Sargent and Healy, Chase completes a trio of American artists who have been asked to paint their own portraits for the Uffizi Gallery in Florence, Italy, this invitation never having been extended to others of this country.

In being allotted a one-man gallery in the Palace of Fine Arts at the Panama-Pacific International Exposition, Chase will be seen to every advantage, the display of his portraits and still life subjects to be very comprehensive. Among other honors awarded him have been the grand prix at the International Exhibition in Buenos Ayres in 1910, gold medals at many expositions, including those in Paris, and the distinction of having been created a Knight of the Order of St. Michael of Bavaria. Chase is a member of five art associations, including the Ten American Painters.

Chase, the most popular of Eastern teachers, last year brought his large class to the California coast and expressed himself as delighted with the infinite profusion of outdoor studies.



WILLIAM M. CHASE AND HIS SUMMER SCHOOL OF ART.

ARTIST'S FRIENDS ISSUE STATEMENT

Those Who Knew Miss Helena
Smith Resent the Account
Given by Slayer Kodani.

A statement protesting against any intimation that Kodani, the Japanese slayer, might have been on terms of intimacy with Miss Helena Wood Smith, the artist, was issued yesterday by friends of Miss Smith. In making the statement, which was signed by many friends of the artist, Mary Austin, the famous novelist, said: "As a matter of fact, the evidence has not been properly presented to the public, and I have no doubts Kodani's statement will be shown to be false in many particulars." The statement follows:

The many loyal friends of Miss Helena Wood Smith, recently murdered by the Japanese Kodani in Carmel wish to indignantly protest against the false statements circulated about her and her connection with her slayer. Miss Smith was one of the most esteemed women of the Monterey peninsula. Her character was above reproach and her friends cannot allow any breath of scandal to attach to her name. On two different occasions in 1912 Miss Smith

went over to Point Lobos with artist friends, for the purpose of sketching, and while in the family of A. M. Allen she first saw Kodani, who was there in the capacity of cook. In a spirit of helpfulness, so characteristic of her, she offered to give him criticism on his photographic composition, and this she did several times, but she was not in the habit of seeing him alone at any time. Her nearest friends know this to be an absolute fact, and that the cowardly tales of a degenerate Japanese, told for the purpose of excusing his awful crime, should be circulated and believed is most distressing to them, to say nothing of the shadow it casts on the character of a good and pure woman. One falsehood, calmly stated by some journal, is that Kodani has been received in the homes of Carmel. This we emphatically deny.

Carmel mourns the tragic end of a noble woman and extends its sympathy to the bereaved brother, whose sorrow has been made more poignant by the calumnies circulated in connection with the tragedy.

Her friends take this inadequate means of recording their protest against the aspersions cast upon her fair name and of paying this slight tribute of respect and admiration for a noble, high-minded and most lovable woman.

M. de Neale Morgan, Eva Belle Adams, Daniel W. Willard, Caroline S. Willard, John J. Pardee, C. Church, Annie H. Pardee, J. M. Cuthbertson, J. A. Johnson, Mary E. Hand, Winfred D. Burrell, Ella Rigney, Mary E. Allen, Josephine M. Blanch, director Del Monte Gallery; Stella L. Vincent, librarian; L. F. MacDougal, D. T. MacDougal, Hannah Thompson.

Carmel - bears
August - twenty one
Nineteen Hundred
To a talk on
J. Mc Neal Whistler
by
W. J. M. Chase
Arts & Crafts Hall

Arts and Crafts Hall
Friday - October 2nd 8:15 P.M.
Mrs. Mary Austin
will speak on
Modern Stage Productions
Illustrated by lantern slides of
New York productions by Drama League
Belasco - Gordon Craig - Otto Sklar
& others. Admission .25 -
Members Free Dancing

Arts and
Crafts Club
Carmel
California

September, 1914.

To clear a blameless woman's memory from the baseless aspersions of her murderer, the friends of Helena Wood Smith in Carmel, California, where she was well known and loved for her beauty of character, have prepared the following brief statement for the information of her friends elsewhere.

While Miss Smith was staying at Point Lobos, for a short time two years ago in the family of Mr. Allen, she was shown photographs taken by the Japanese cook Kodani. Being a teacher as well as an artist, and generous in imparting knowledge, she gave him suggestions as to composition.

On Tuesday August 11th, 1914, Kodani inquired his way to her house in her absence and found there one of her neighbors practicing on the piano of whom he asked if Miss Smith lived there and whether she was "Miss" or "Mrs."; thus indicating the slightness of their acquaintance and that he had never been there before. On Wednesday afternoon he brought photographic plates to show her. She went into the next house and asked a friend to come and look at them, saying: Come quickly, for I don't want to leave him in the house alone, long." The friend responded at once, saw the pictures and went home. A few minutes later on the way to the postoffice, the same friend heard Kodani still talking; she called out a question as to when the postoffice closed, received Miss Smith's reply and went on without entering the house. The grocery boy delivered parcels and talked with Miss Smith, who was in her dooryard, shortly after five o'clock. Friends called to her at a quarter before six from outside but got no answer. Knowing that she had been invited to spend the night at Pacific Grove, no alarm at her absence was felt until Thursday afternoon, when it was learned that she had not gone to Pacific Grove.

Miss Smith had received a draft which she had not deposited. There was time for Kodani to discover this while he was alone in the house. He admits having had the draft. He admits having killed her. He is a powerful athlete, subject to sudden rages, utterly demoralized, and he wanted money badly. There is ample evidence that the crime was committed in her own sitting-room.

Miss Smith's life in Carmel has been earnest, busy, upright and clean, characterized by hard work, high ideals and generous, kindly, unsuspecting acts.

Indignant horror at the crime is blended with the tenderest sympathy for her immediate family and friends, and the hope that it was through unconsciousness, not pain, that her blameless soul passed beyond this inky shadow to the light of endless life.

Henry E. Hand.
President.

M. R. Neal Morgan.
Cor. Secretary.



Mr. C. P. Townsley Director
of the Chase Summer School
of Art. Carmel





THE CHASE SCHOOL OF ART AT CARMEL-BY-THE-SEA

THE CHASE SCHOOL OF ART AT CARMEL-BY-THE-SEA, CALIFORNIA

BY EUNICE T. GRAY

ON the coast of California, about one hundred and fifty miles south of San Francisco, there are two points of land, rock strewn and forest clad, which stretch into the blue Pacific like arms, and enfold a shell-shaped bay, along whose silver beach lies a unique little summer colony called Carmel-by-the-Sea.

On these two points grow cypress trees, low-lying, grotesquely bent and festooned with grey moss and russet lichen. Nowhere in all the great forests, in this wide State, are there trees just like them. How they came there, how long they have been there, is a mystery, but many stories are told of their origin and they are known to be very old.

Some believe that the seed was carried from another continent by a band of Buddhist priests who landed on this coast on a missionary journey many centuries ago. They stand now, mysterious,

inscrutable, the unvarying object of interest to the countless visitors who drive along the winding road through some of the most beautiful scenery in America.

In the little village on Carmel Bay, there is a growth in art and culture which, when one considers its remoteness, four miles from a railroad and on the edge of some of the wildest sections of the West, seems as mysterious in its origin as the cypress trees. Perhaps the priests of an old civilization sowed the first seed and cast a spell upon the place which has held each passer-by till they have knelt in worship at the shrine. The votaries have grown each season and the tree of art has put forth new branches each year, and this season it blossomed into a school of art, to which students from East and West came to study under the famous master, William M. Chase.

But the coming of so famous an artist

and teacher was not accomplished without much planning and preparation. In 1905, the little group of artists and art lovers, who had been drawn to Carmel-by-the-Sea by its wonderful beauty, stimulating atmosphere and seclusion, organized a society of arts and crafts to cooperate with artists, writers, craftsmen and musicians as active members to promote creative work and appreciation in the community. All interested in the aims of the club were eligible to associate membership and Miss Elise J. Allen

house to cost \$2,000 were considered, and it was decided to raise the funds by selling stock in The Arts and Crafts Corporation at \$10 a share. The building was erected and the first annual summer exhibition of paintings was held in it in August. Artists from various parts of the State were represented in this exhibition and it was the beginning of a widespread interest in the art colony.

Since then there has been an exhibit of paintings and crafts work each summer, lasting from a month to six weeks.



ARTS AND CRAFTS SOCIETY BUILDING

CARMEL-BY-THE-SEA

was made the first president. That winter the club held its first exhibition of paintings by visiting artists, in a little building donated by the Carmel Development Company for use as a club room. In September, 1906, two lots were selected and plans were immediately formed for the erection of a suitable building upon them. To this end an incorporation committee was appointed consisting of Mrs. Josephine H. Foster, Mrs. Sydney Yard, Mrs. Mary E. Hand, and Mr. Arthur Vachell, and corporation papers were made out in December, 1906.

In March, 1907, plans for a club-

The Arts and Crafts Club holds monthly meetings and under its auspices musicals, lectures, readings and original plays have been given and it has realized one of its ideals, in that it has been an active force and center for the social and civic life of the community.

The two lots and the building are owned by the club, having been purchased by the sale of stock and by money-raising efforts of the members which have always been generously patronized by the townspeople and summer visitors.

In 1910, the club opened a summer school with classes in painting and

drawing, jewelry and leather work, nature study, music, dramatic reading, dancing, photography and needlework. Carmel has grown to be a favorite summer home for members of the two great western universities, Leland Stanford University and the University of California. Specialists from these institutions have generously contributed to the success of the school by giving lectures, and the teachers in the school have been skilled and proficient in their departments.

The school has grown in sincerity and popularity till it seemed to the Arts and Crafts Club sufficiently strong to attract a famous teacher and to draw students from afar. To that end, and with the help of Mrs. J. V. Cannon, wife of Professor Cannon of the Carnegie Laboratory in Carmel, a correspondence was entered into with Mr. C. P. Townsley, Director of the Chase Summer School of Art. Mr. Chase's replies, through Mr. Townsley, were so favorable, that the club, under the leadership of its president, Mrs. Mary Hand, and Miss M. De Neale Morgan, a Carmel artist and teacher, made preparations and plans for the school as early as January. Mr. Chase's final favorable answer was received with great enthusiasm, and the entire community entered heartily into the arrangements necessary for housing the school and interesting the public in its session.

Mr. Townsley arrived
in May, and formed the classes in preparation for Mr. Chase's criticism when he arrived early in July. Mr. Chase came to California directly from Europe, quite as enthusiastic over a season of teaching in his native land, after an absence of twelve summers, as was the Carmel colony to receive him. He held his first class meeting on the first Monday after his arrival in Carmel, and from that time until the middle of September, he met the school every Monday morning for the regular "board criticism"; instructed and criticized at the studio and in the open; answered class questions; gave informal talks upon art, and painted before the assembled classes five pictures, each illustrating his method in handling the various subjects. Four of these paintings, a portrait, a landscape, a fish study and a still life were given as prizes to the students who painted the best studies under Mr. Chase's instruction.

The first prize was awarded to Miss Agnes Musser of Philadelphia, and the second to Miss Ellen Kellogg, of Pasadena, California.

Later, a first prize was given to Mr. John Butler, of Seattle, Washington, and to Miss Louise Crowe, of San Francisco.

Mr. Chase left for New York late in September, but he is to have a large exhibition of his paintings in a room reserved for him at the Panama-Pacific International Exposition in 1915, and he is a member of the Fine Arts Com-

mittee for the Exposition; so his return next season is eagerly anticipated by those who were privileged to receive his instruction or to meet him and feel the force of his genial, vital personality.

Mr. Townsley, himself a painter and teacher, held successful exhibitions during the summer in California, and will remain here, associated with Mr. Jean Mannheim in the Pasadena Art School.

The Chase Summer School at Carmel-by-the-Sea was the result of the loyalty and enthusiasm of a little body of men and women who wished to bring to the West the best in art, for the enjoyment of all, and to waken and foster the creativity as it has been by the presence of an inspiring, masterly, broad-visioned teacher and artist, and a body of talented earnest workers, has been a rich reward.

The Arts and Crafts Club of Carmel believe that this is just the beginning of a vital growth in art and culture in the West, a movement which will bear rich results.

CHASE TO OPEN ARTIST SCHOOL IN CARMEL

Noted Painter Hearing Climatic Exultations of Mrs. Cannon to Establish Institution

(Special Dispatch to The Call)
DEL MAR, N. Y., May 22.—Carmel's atmosphere of culture is to be further illumined by the establishment of a school of painting under the direction of William Merritt Chase, one of the most celebrated American painters. He will have as his assistant J. P. Townsley, former head of the London Art School.

The establishment of this school is the direct result of Mrs. Jennie V. Cannon's continued efforts. Herself a painter of no mean ability, she pointed out to Chase the glories of California and the beauties of Carmel.

At Carmel, she told Chase, a studio could be opened where pupils could be received the year round, unlike Switzerland, where teachers and pupils can enjoy only five months of study because of the inclemencies of the weather. Preparations are now being made for an artist settlement, although it is not likely Chase will open his classes before the beginning of next year.

Chase's name has been coupled with those of Sargent and G. P. A. Healey in favorable criticism. His portrait, painted by himself, hangs in the Uffizi gallery in Florence, placed there at the request of the Italian government. Although he is best known by his portraits, he has also won fame with his landscapes.

An Entertainment Which Left Nothing to be Desired

To give an adequate and satisfactory review of the vaudeville entertainment given last Friday evening at Arts and Crafts hall, requires a writer of the type of Walter Anthony, dramatic critic of the S. F. Chronicle, relating enthusiastically, let us say, the details of a splendid new Orpheum road show.

The evening's entertainment, which was under the efficient direction of Mrs. W. D. Tisdale, began with the splendid and pathetic reading by Miss Ida Johnson of that nerve-racking classic, "Stains of Blood on the Golden Gate."

Then came a fine exhibition of ball-room dancing by Mrs. Herbert

Heron and Dr. E. L. Williamson.

The pantomime of Dinah and her father in the garden, portrayed by Miss Betty Waud and Mr. J. W. Hand, assisted by Mrs. F. C. Pudan and Miss E. McLean, was one of the best stunts ever seen in Carmel.

Mrs. A. Lemaire's song from the Mikado was well rendered.

Argyle Campbell's skit, "A Comedy of Horrors," was worth the price of admission if it were the only number on the program.

At the close of the performance refreshments were served, and the young folks danced.

This affair was given under the auspices of Hillside reading circle.

YOU ARE CORDIALLY INVITED TO BE PRESENT AT THE
OPENING RECEPTION

OF THE EXHIBITION OF PAINTINGS BY

F. HOPKINSON SMITH

MONDAY, JUNE 7TH., 8 TO 11 O'CLOCK

ARTS AND CRAFTS HALL

CASANOVA STREET, BETWEEN 8TH. AND 9TH. AVENUES

CARMEL-BY-THE-SEA, CALIFORNIA

THIS EXHIBITION OF FIFTEEN ORIGINAL PAINTINGS BY THE LATE F. HOPKINSON SMITH IS GIVEN UNDER THE AUSPICES OF THE ARTS AND CRAFTS CLUB AND CONTINUES OPEN TO THE PUBLIC FROM JUNE 8TH. TO JUNE 26TH., 2 UNTIL 5 O'CLOCK.

AN ENTRANCE FEE OF TEN CENTS WILL BE CHARGED TO HELP DEFRAY EXPENSES OF INSURANCE, FREIGHT, ETC.

F. HOPKINSON SMITH.

16 EXCHANGE PLACE, NEW YORK

March 1st, 1915.

The Carmel Club, Arts & Crafts,
Carmel by the Sea, Calif.

My dear Sirs:-

Mr. Paul Elder of San Francisco writes me that he will send my collection to you for Exhibition in Carmel by the Sea. Will you kindly let me know what the prospects are for some sales out in your Western front. This is my first venture so far West, and I am anxious to know how matters stand.

I have no doubt Mr. Elder has sent you prices and catalogue information, but I repeat them here for your guidance. I note that your Exhibition closes July 1st.

With every wish for your success.

Your sincere friend,

F. Hopkinson Smith

F. HOPKINSON SMITH.

One of the most remarkable men of his day—perhaps the most remarkable when the variety of his talents is considered—was F. Hopkinson Smith, author, artist and engineer. Shortly before his death—which occurred April 7th last—Mr. Smith had been invited to say how "he broke into print," and was rather chary of replying, strongly affirming that he was an engineer more than an author, and stubbornly declaring that he would much prefer to talk about his engineering works rather than his "scribbling." "I'm an engineer, sir," he said in his most courtly Southern manner, "and I trust that when I am dead I shall be remembered for my work in connection with the building of breakwaters and lighthouses. Writing and painting I look upon as 'side issues' and I follow them for relaxation and amusement. Some men play golf, hunt, or fish. I prefer writing and painting."—Strand Magazine.



The 1915 session of the Carmel Summer School of Art has recently closed an interesting and successful term, followed by an exhibition in Arts and Crafts Hall. The work had been accomplished entirely during the months of July and August, and comprised the usual branches of landscape, portraiture and figure.

More than twenty young artists were represented, and, despite the attractions of the exposition, students were enrolled from states other than California. Two prizes were awarded, Miss Irma Kohn of Rock Island, Ill., receiving the first and Mrs. Clarence Black of Santa Barbara the second.

This summer tuition has taken a strong hold in Carmel since its establishment in 1914 by William Chase, the eminent artist, the classes this year also enjoying the experience of C. P. Townsley, formerly director of the London (England) School of Art and the Chase European classes.

M. de Neale Morgan, secretary of the Arts and Crafts Club of Carmel, is one of the ardent outdoor painters of that locality, and she has assembled several new water colors of interesting features along the coast line.

CARMEL SUMMER SCHOOL OF ART

CARMEL-BY-THE-SEA, CALIFORNIA

Cool and invigorating climate. Landscape picturesque and varied. Well-equipped Art School. Models posing daily. Excellent boarding accommodations. Near San Francisco and the Panama-Pacific Exposition. For particulars address C. P. TOWNSLEY, Director, Stickney Memorial School of Fine Arts, Pasadena, California.

Carmel Summer School of Art

Carmel-by-the-Sea, Cal.
July 7 to August 31, 1915

C. P. TOWNSLEY, Director
Stickney Memorial School of
Fine Arts, Pasadena, Cal.

Drawing and Painting from the Landscape and Costume Model in the Open-air; from the Portrait Model and Still Life in the Studio

For further particulars address Miss M. De Neale Morgan, Arts and Crafts Club, Carmel, California

Carmel Summer School of Art

Carmel-by-the-Sea, Cal.

July 7 to August 31, 1915

C. P. TOWNSLEY, Director
Stickney Memorial School of
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Drawing and Painting from the Landscape and Costume Model in the Open-air; from the Portrait Model and Still Life in the Studio

For further particulars address Miss M. De Neale Morgan, Arts and Crafts Club, Carmel, California

News of the Summer Art School.

Work of Instruction Well Under Way.

The Summer Art School under the direction of C. P. Townsley, of the Stickney Memorial Art School of Pasadena, is starting well on its summer's work.

Antonio Corsi, the famous artists model, is posing for the school for the month of July. Mr. Corsi is the best known model in the art world as there has scarcely been a great painter or sculptor during the past quarter of a century who has not used Corsi as the model for their noted works. He posed for all the figures excepting the woman, in the sculpture group, the "Nations of the West" at the exposition in San Francisco.

The monitor of the class for this year is Miss Louise Crow, of Seattle, Washington, who was in Carmel last summer for the Chase School. Miss Crow and her mother, Mrs. J. W. Crow are at "The Pines" for the summer. Among some of the students are Miss Jane Barnes, of Chicago, who with her mother, Mary K. Barnes, are guests at the Monte Verde, Miss Clara Koepf and Miss Erma Davidson, teachers of art in the public schools of Ogden, Utah, have a cottage on Dolores street while they are attending the art school.

Miss Rosaria Modina, of Valparaiso, Chili, is spending the summer with Mr. and Mrs. Townsley, and attending the art school.

Miss Irma Kohn, of Chicago, is one of the summer students. She is stopping at the Pine Inn.

There are about 20 students in the class.

One evening last week, at the Townsley residence, an informal get-acquainted reception was tendered the class.

Summer Art School Will Soon End

Many of the Students Will Return Next Year

Within two weeks, the present session of the Carmel Summer School of Art will come to an end.

At the close of the School an exhibition of students work will be given to which the people of Carmel are most cordially invited.

An interesting fact in connection with the School is that it is probably the first Summer Art School on the Pacific Coast that has attracted students from all parts of the United States. Another fact of interest is that it is probably the first School of its kind on the Pacific Coast. It is frankly modeled on the plan of the Shinnecock Summer School of Art (Mr. Chase's summer school on Long Island) which has served as a model for the leading summer schools in the East.

Most of the Summer Schools in the West seem to be designed to fit the student for teaching art in the public schools or academies. This is excellent as far as it goes, but it leaves the student with a technical training which is of little use except for training children and young people along certain lines in Art conformable to the limited time allowed in the public school or academic systems.

The Carmel Summer School of Art is an Art School in the fullest sense of the word. The course of study is such that students who expect to follow Art as a profession may receive here the necessary, fundamental training, while students who are merely studying for the pleasure it affords, will not only see much more of the beauty and loveliness of nature, but will better appreciate good art in a general way.

The students do not paint "pictures" but are concerned only with the various problems employed in order to place on canvas the impressions they receive from nature.

There is an opportunity to study from landscape and the costume model posed out of

doors, and from the portrait model and still life in the studio. The Monday "board" criticisms, first employed by Mr. Chase in the Shinnecock School, forms a prominent part of the instruction given.

With such a purpose in view, it is fortunate that the School is located in so congenial an environment as Carmel. Here can be found the greatest variety of landscape and marine subjects—sandy beach and sand dunes, rock-bound coast and pitting promontories, groves of oak, pine and eucalyptus, the quiet valley of the Carmel River and the weird and fantastic scenery of Point Lobos. Nor is it necessary to travel far for subjects. Good sketching material can be found at one's very door.

Another important factor to the artist sketching out of doors is the climate. Very often the most picturesque sketching grounds are subjected to such heat during the summers that it is impossible to utilize them except with great discomfort and fatigue. In Carmel, on account of the cool days and cooler nights, the invigorating sea air and the smell of pine woods, it is possible to work all day without fatigue.

Another advantage that Carmel has is that it is a community of people all more or less interested in the various arts. This means that one may enjoy the advantages without enduring the disadvantages of the ordinary summer resorts. Carmel is an ideal place for an ideal art school.

Much that has been accomplished is due to the initiative of the Carmel Development Company and the Arts and Crafts Club of Carmel, whose large and commodious hall forms an admirable and well-equipped studio and headquarters for the school.

Finally, the school has in Mr. C. P. Townsley an artist well fitted to take charge of the work. For many years he has been intimately associated with art schools in Europe and America both as director and instructor.

This year the school has an enrollment of over twenty students.

Art Awards of the Exposition.

Several Well Known in Carmel on the List.

A glance at the awards made to California artists by the Fine Arts jury of the Panama-Pacific International Exposition, shows three-fourths were received by San Franciscans. Two of these are gold medalists—perhaps three, if we include William Ritschel as a Californian. H. J. Breuer has taken a gold medal for his oils, four of which are listed as "Lake Louise," "The Santa Inez Mountains," "Mount Sir Donald" and "Mount Assinaboine."

Ritschel has shown much loyalty to his newly adopted ground by exhibiting five pictures of the Carmel-by-the-Sea region.



Mr. C. P. Townsley
Director Carmel Summer School
of Art.
will give a talk on the
"Worlds Debt to Art"
Arts & Crafts Club.
Friday August 20th 8:15 P.M.
Social hours will follow.
Free to Members of Club - Non-Mem. 25c





FAREWELL APPEARANCE IN
THE MAN FROM HOME
AT FOREST THEATRE AUG 7th.

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This Great Show

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The leading feminine role has been assigned to Miss Katherine Wood of Berkeley, who is a clever actress and excellent type for the sweet and charming character of Miss Ethel Granger-Simpson. Madame de Champigny, the French adventuress and accomplice of Lord Hawcastle, is played in fine fashion by Miss Marian Devendorf. Lady Creech ensconced in rustling silks behind lorgnettes is played by Mrs. L. T. Ward, who has considerable dramatic talent.

Altogether the above cast is considered the best that has made its appearance lately on the Forest Theatre stage. The characters are all picked for type and there is not a weak member in it. The play is so appealing that there is not the slightest possibility of its not "getting over." In fact, "The Man from Home" has had most sensational runs throughout the country. Its setting, at Sorrento, Italy, is in its favor to begin with. The Forest Theatre stage will be transformed into a beautiful hotel garden, with terraces, fountain, and marble hotel facade.

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On two occasions Francis Dixon's fine voice was heard in Italian songs.

Musical for All Saints

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We feel assured that every one will have a very pleasant evening. The admission will be 25c for adults and 15c for children.

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Around the World in Four Years Thomas Vincent Cator to Give Recital

Carmel is Visited by Barone and His Dog

They all come to Carmel.

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Barone left Italy in June, 1914, and hopes to walk around the world in four years and four months.

His first companion returned home from Chambersburg, Pa., tiring of the journey. The next companion, a dog, while crossing a tressle near Lynchburg, Va. was thrown off to save him from an approaching train, and was killed by striking on a rock. Barone's present traveling mate, his dog Brownie, has traveled 14,000 miles. Barone himself has covered

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special interest is to obtain nature stories for children, and to this end he bears credentials from the heads of several institutions of learning.

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Being asked what prompted him to include Carmel in his itinerary of a trip around the world, Barone stated that when passing through a little art colony called Taos, in New Mexico, he was advised that when he reached California he must not fail to visit Carmel-by-the-Sea. It was then that he determined to go off the main line and visit our town.

Again, while in Portland, Ore., he was strongly urged to visit Carmel, and he declares he is glad he came—so glad, in fact, that he remained here three days instead of one, as he intended. "The village is so quiet and soothing."

While here he took over fifty camera views of the town and vicinity, and promises that in other places where he stops he will show many Carmel scenes to illustrate his travel talks.

Thus we have gained another friend, booster, advertiser, for our beloved little village.

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The noted young American composer will be assisted by Hulda von Rienecker, the charming and talented dramatic soprano of San Francisco, who will render a number of Cator's songs, some of which she sang at the Panama-Pacific Exposition on "Composer's Day," and in a manner to

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Thomas Vincent Cator

Arts and Crafts Society

1915 SEASON 1916

Recital of Original Compositions

Of

Thomas Vincent Cator
(Composer at the Piano)

Assisted by

Hulda von Rienecker
(Lyrico-dramatic soprano)

Arts and Crafts Hall
Saturday Evening, August 28

8:15 o'clock

Admission

50 Cents

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Program

Part I

1. *A Northern Legend*
2. a "Loved by Thee" *Browning*
b "Where the Bee Sucks" *Shakespeare*
3. a *In an Ocean Cave*
b *What a Sea-shell Told*
4. *Two songs* *Herbert Bashford*
a "Pray Who Is She?"
b "October"
5. *Paraphrase on Ellen Beach Yaw's "The Skylark"*

Program

Part II

1. *Piano Sonata, "In Memoriam" Op. 27 (To Lillian Nordica)*
I. *Adagio Lamentando* II. *Andante con espressione* III. *Maestoso*
2. a "Love Is Madness" *Cator*
b "When May-buds Tempt the Bee" *Moore*
c "Robin Adair" *Cator*
3. "To a Humming Bird" *Anna Rosilla Crever*
4. "Clorinda Sings" *Old English*
5. *Ride of Godiva*



Frederick P. Search and Lois Townsley to Give a Joint Recital Saturday Night.

Carmel lovers of splendid music will be delighted to learn that Frederick Preston Search, composer-celloist, and Miss Lois Townsley, concert pianist, are to be heard in a joint artist recital at Arts and Crafts hall, on Saturday evening of this week.

Mr. Search, whom Carmel claims as its own, has not been in our delightful village for nearly a year, except for a two

partment, now adding to his activities the duties of dean and teacher, while continuing, as time permits, his work as concert virtuoso.

Returning for this home visit, prior to leaving for the East, the artist has been prevailed upon to give this concert in his home town.

It so happens that this is also the last week of Miss Townsley's stay in Carmel be-



days' visit in the spring, owing to engagements in other places.

With the first of October he goes to Chicago's largest music conservatory, of which institution he has recently been appointed head of the cello de-

fore leaving for her year's work in New York, and it is a happy choice that Mr. Search has made in asking her to appear with him in this recital.

Frederick Preston Search

**BENEFIT PERFORMANCE
FOR**

ALL SAINTS EPISCOPAL CHURCH

ARTS AND CRAFTS HALL

TUESDAY EVE., JUNE 22, AT 8 O'CLOCK

DANCING

ADULTS, 25 CENTS

Friday Evening

January 7, 1916

Arts and Crafts Hall

Carmel Club of Arts and Crafts

Presents

The Cardinal Players

in

Three One-Act Plays

Management of Mr. Glenn Hughes

JUST AS WELL

By J. HARTLEY MANNERS

Doleen Sweetmarch, engaged to Trawbridge

MISS KATHARINE COOKE

Captain Hastings Trawbridge - MR. GLENN HUGHES

PLACE—Doleen's Drawing-room

TIME—11:30 a. m.

ALIAS TRIXIE KIX

By GORDON DAVIS

Jack Randolph } Room mates } MR. GORDON DAVIS

Dick Morris } at college } MR. ARTHUR CYRIL

Sylvia Randolph, Jack's sister, secretly engaged to Dick - MISS KATHARINE COOKE

Miss Jane Randolph,

Aunt and guardian of Jack - MISS MARIE ELLIOTT

PLACE—Apartment of Jack and Dick

TIME—The present

MISS MARGERY BAILEY

In a group of old English ballads

SIMOOM

By AUGUST STRINDBERG

Biskra, an Arabian maiden - MISS NELLITA CHOATE

Guimard, a French soldier - MR. GORDON DAVIS

Youssef, a desert Sheik - MR. GLENN HUGHES

PLACE—Before a house of prayer

TIME—The present

PINE CONE PRESS

ARTS AND CRAFTS HALL

Friday Evening, February 26, 1915

at 8 O'clock

IMMORTAL FAME

A Comedy

By Herbert Heron

CHARACTERS

(In the Order of Their Appearance)

Henry Burning, poet	Ernest Schweninger
Albert Figg-Poage, philosopher	O. D. Hankins
Evelyn Wood, sculptor	Sophie Herrick
Gruwell Payne, musician	Opal Heron
Sandringham Prout, painter	Ludovic Bremner
Marian Marvin, writer	Dale Tilden
Mrs. Utter, of the Redwood Inn	Maude Lyons
Alice Rainbolt, of the Voters' League	Grace Wilson
Homer J. Merritt, of the Drama Society	Walter Anthony
P. D. Fullaway, of the Realty Syndicate	Philip Wilson, Jr.

SCENE: ATTIC OF THE REDWOOD INN

Act I: Tuesday before Thanksgiving, 1914

Act II: Wednesday

Act III: The same (30 minutes later)

Act IV: Thursday (Thanksgiving Day)

Epilogue: Thanksgiving Day a year later

The profits from the performance will be given to the Belgian Relief Fund

Mrs. A. McDow, who went to San Jose as a delegate to the District Convention of the Woman's Federation, came home on Saturday.

Camp Fire Girls Draw Large Audience

That the residents of this community are willing and eager to support a movement having for its object the promotion of a better home life, a better social life and a better community life, was demonstrated by the large attendance at the first public affair given last Friday evening by the Cohasset Camp Fire Girls.

Probably the greatest number of persons ever gathered in Arts and Crafts Hall was present.

The objects of the organization, of which the greater number were unfamiliar, were beautifully brought out in song, ceremony, and reward-giving.

evergreen oak: of sandy bathing beach, glistening sand dunes and rock-bound coast: of beautiful drives, Spanish Missions, strange "marine gardens," and outdoor sports.

On the one hand, Point Lobos, whose rocks and promontories recall the Dalmatian coast: on the other, Cypress Point and the famous "17 Mile Drive:" while the peaceful valley of the Carmel River stretches from the Coast far away into the interior.

The city of Monterey is on a branch line of the Southern Pacific Railroad. Auto Stages make frequent trips between Monterey and Carmel-by-the-Sea during the day.

The school offers a delightful opportunity to many to combine a visit to the Exposition at San Diego with a summer of art study in one of the most picturesque regions of America.

For further information apply to Miss M. Deneale Morgan, Secretary, Carmel-by-the-Sea, California.

The Illustrations are Reproductions of Students' Work

CARMEL SUMMER SCHOOL OF ART

Carmel-by-the-Sea
California



WOOD & JONES, PRINTERS PASADENA, CALIFORNIA

CARMEL SUMMER SCHOOL OF ART FOR MEN AND WOMEN

CARMEL-BY-THE-SEA
California

July fifth to September ninth
Nineteen Sixteen



Instructor

C. P. TOWNSLEY

Pupil of Jules Lefebvre, Benjamin-Constant, Paul Delancey
William M. Chase

Formerly Director of London School of Art
and Chase European Classes

Director Stickney Memorial School of Fine Arts
Pasadena, California

Secretary

MISS M. DENEALE MORGAN

Secretary Arts and Crafts Club

Carmel-by-the-Sea, California

*Dona's
Aunt*

Summer Art School

Beginning on July 5 and continuing until September 9, Carmel, for the third successive year, is to have a summer school of art.

C. P. Townsley, Director of the Stickney Memorial School of Fine Arts, at Pasadena, will be in charge of the school here, and will conduct classes for men and women in oil, water-colors, pastels and black and white.

As heretofore, the headquarters of the school will be at Arts and Crafts Hall, which is well ventilated and equipped for indoor work.

Attendants at the two previous sessions included a number from other states and from foreign countries, and this year will be no exception in this respect, judging from inquiries already received.

Students Coming From Many Sections

Registration for attendance at the Carmel Summer School of Art have been received from the following States, besides California: Montana, Indiana, Michigan, Texas and Arizona. Most every mail brings inquiries from other states. From all indications the ten weeks' session, beginning July 5, will be a very full and interesting one.

YOU ARE CORDIALLY INVITED TO BE PRESENT AT THE
OPENING RECEPTION
OF THE EXHIBITION OF PAINTINGS BY
ARTISTS OF CARMEL

FRIDAY, JUNE 9TH, 8:30 TO 11 O'CLOCK

ARTS AND CRAFTS HALL

CASANOVA STREET, BETWEEN 8TH AND 9TH AVENUES

CARMEL-BY-THE-SEA, CALIFORNIA

THE EXHIBITION WILL CONTINUE OPEN FREE TO THE PUBLIC
DAILY, 2 UNTIL 5 O'CLOCK

PRESENT THIS AT DOOR

- 1916 -

Carmel Summer School of Art

Classes for Men and Women, in Oil,
Water-colors, Pastels and
Black and White

No Requirements for Admission to Any of the Classes



The School will open Wednesday, July 5th and will close Tuesday, September 9th, 1916.

The headquarters of the School will be in the commodious Studio of the Arts and Crafts Club of Carmel. The Studio is well lighted, well ventilated and well equipped for indoor work.

There will be classes from the Landscape and Costume Model posed in the open air, from the Portrait Model and Still life in the Studio.

A Special Class in Composition will meet once a week.

A Sketch Class will meet in the Studio for quick sketching, one evening each week if desired by the students.

Mr. Townsley will devote two days each week to criticising the work of students both in the open air and in the Studio.

On each Monday morning he will give a general criticism and a talk on Art in the Studio.

On one evening each week, during a period of eight weeks, there will be given an illustrated lecture on art. These lectures will include a general survey of the field of art endeavor, dealing with the great periods of art, ancient and modern.

Two prizes will be given—one for the best study, and the other for the sketch showing the best selected motif, painted by members of the School.

Tuition Fees

For four weeks,	- - -	\$18.00
For eight weeks,	- - -	30.00
For ten weeks,	- - -	35.00

Tuition fees, as given, include all criticisms, art talks, illustrated lectures, membership in all classes, the use of all models, and of a well equipped studio.

Those who are not members of the school but who wish to attend the Monday morning criticisms, may do so on the payment of 50 cents for each criticism. This will not entitle them to submit work for criticism.

They may also obtain season tickets for the illustrated lectures on art for \$2.00.

Signor Antonio Corsi, the well-known Artists' model, will alternate with other models during the school session. Signor Corsi will bring a number of costumes from his exclusive collection.

All art material can be procured at the Devoe Art Store in the Studio at the lowest prices.

Boarding Accommodations

This year a Cottage will be opened for the accommodation of young ladies. It will be under the supervision of an experienced matron. Those desiring rooms at the Cottage should send in their applications at an early date to the Secretary.

The Pine Inn, La Playa and the Monte Verde Hotels can also be recommended to students and their friends. Furnished cottages may also be rented for the summer. The climate is admirably adapted for camping out, and those who enjoy this mode of living in the pine woods can hire tents for the purpose. The tents are large and are erected on platforms raised some three feet from the ground.

Carmel-by-the-Sea is the summer home of artists and writers of national reputation. In fact, it is composed largely of people interested in artistic, literary and musical pursuits, whose numbers are greatly augmented each summer when the population is more than trebled. It is located on the Monterey peninsula, three miles from the historic city of Monterey, the ancient Spanish capital of California, and about 100 miles south of San Francisco. It lies in a pine forest on the western

slope of hills overlooking the Pacific Ocean. The scenery is both picturesque and varied, the color equals that of Italy, the climate is



cool and invigorating throughout the summer months — a country of the cypress, the pine, the eucalyptus and the creeping

"An Evening With Shakespeare"

On or about April 28, there is to be presented, under the auspices of the Arts and Crafts Club, an affair which may be termed "An Evening With Shakespeare."

The program will be made up of a series of songs, dances, readings and tableaux. Most of the action is based upon adaptations from "Twelfth Night." Much of the music is that in vogue during the life of Shakespeare, and will make a decided hit.

So far as possible this will be a performance in which children will take the main parts, and dressed in the costumes of the period, should be most picturesque.

R E C I T A L

Miss Agnes Liberty, Soprano
Mr. Henry Cowell, Composer-Pianist
ARTS AND CRAFTS HALL

Thursday Evening, June 8, at 8

Tickets 25 Cents

Tomorrow evening, at Arts and Crafts Hall, the graduating class will hold a dance, and a large number will be present by invitation.

A Splendid Recital

Many of those in Carmel who make a practice of attending only what they are pleased to term the "best things" in the way of entertainments assuredly missed something last Friday evening.

The dramatic recital given by Walter B. O'Connell at Arts and Crafts Hall, considering the high quality of the offering, should have been heard by five times the number which was present.

Enthusiasm, however, made up for lack of numbers.

One of the charms of Mr. O'Connell's readings is his rendition from memory. Long and difficult selections from Browning and others were given with spontaneity and sincerity, each character distinctly revealed.

The program was well balanced and throughout demonstrated the work of a master artist.

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"The Piper" Will Be the Children's Play

At a meeting of the council of the Forest Theatre Society last Wednesday evening the annual children's play was determined upon.

Josephine Preston Peabody's masterful effort, "The Piper," publicly read here last June by Mrs. Josephine Rogers, is the play selected. It is founded upon Robert Browning's poem "The Pied Piper of Hamelin."

Briefly, the story is as follows:

The scene is laid in the village of Hamelin, in the year 1284 A.D. The characters are the three strolling players, The Piper, Michael the Sword Eater, and Cheat the Devil; the men of Hamelin: The Burgomeister, Jacobus; Kurt, the Snydic; Peter, the Cobbler; Axel, the Smith; Hans, the Butcher; Martin, the Watch; Peter, the Sacristan; Auselm, a young priest; Old Claus, a miser, and the Town Crier. The women of Hamelin: Veronika, the wife of Kurt; Barbara, the daughter of Jacobus; the wife of Hans; the wife Axel, and old Ursula. The children of the play are Jan, Ilse and Rudi.

The village was infested with a plague of mice and rats. The populace were at its wits end as to how to rid themselves of the pests. The Piper, one of a troupe of players stops at the village, and is told of the trouble. Upon the promise of Jacobus to pay him a thousand pieces of gold, The Piper agrees to free the town of rats and mice. With the magic of his pipes he does so.

On his endeavor to collect his promised reward, however, he is scoffed at by the burgomeister and the rest of the villagers. He becomes angry and plans revenge. Knowing the power of the music of his pipes, he waits until the elder people are at service and then gathers the children about him, and charming them, he lead them to a far-off mountain cavern.

When the loss of the children is discovered, the mothers become frantic, seeking everywhere for them, but without success.

During this time The Piper is happy with the children. Chancing out one day, he meets Veronika, mother of little crippled Jan, and, noting her distress, returns all the children to their parents.

The Piper gets his pay and bestows it upon the needy of the Hamelin village.

Stanford Man to Direct Summer Plays

(From Stanford-Palo Alto News)

Glenn Hughes, '16 has been appointed by the Forest Theatre Society of Carmel-by-the-Sea to direct and produce the annual outdoor performances which will be given at Carmel the first week in July. Hughes has also been engaged to direct the children's play which will be staged at the same time under the auspices of the Arts and Crafts Club.

The Forest Theatre's Society's production is the chief dramatic effort of the Carmel season and is nationally known as an artistic open-air performance. In former years such plays as Constance Skinner's "David," "The Sons of Spain" by Sidney Howard and "The Carmel Mission Pageant," have been staged under the direction of Garnet Holme, Frank Mathieu and Perry Newberry. Hughes is no novice at this kind of undertaking and has a reputation for the excellence of his productions.

Our Children Do Us Honor

An ancient Greek myth has it that one of the tasks of Hercules was to meet and overcome Antaeus. Hercules learned that the secret of Antaeus' strength was that every time he touched the earth his strength was renewed.

This is to be a brief review of last Friday evening's performance under the title of "An Evening With Shakespeare," given by the children of Carmel, under the auspices of the Arts and Crafts Club.

A practical application of the Greek myth is that every time the children of our little town take part in a dramatic affair, they are given renewed ability and confidence for the stage performance that is to follow.

It is not probable that in any community in the United States of the size of Carmel was there presented during this period of Shakespearean memorials such a well-acted affair, entirely by children, as we witnessed at Arts and Crafts Hall.

In no place, save in Carmel, where the children have almost constant dramatic training, would any producer endeavor to put on a 15-year-old Sir Andrew, a 12-year-old Sir Toby and a lassie of 10 as Feste.

The foregoing characterizations stood out as the features in a performance without a hitch, without a missed cue, and without an omitted line.

So well done and pleasing was the entire offering that one might write on and on, telling of the fine ability of every child who took part, but space will not permit.

However, to sum up the work of the little performers, it suffices to say that the parents and residents of Carmel have particularly good reason to be proud of their children and their work.

Too much praise cannot be bestowed upon those who so long and patiently trained the children both in singing and acting. The costumes were excellent.

Catalogue

Title	Artist	Price
50 Looking Toward Pt. Lobos—Monotype (Shirley Williamson)		15
52 After Glow—Monotype (Shirley Williamson)		(Loaned)
53 A Carmel Garden (J. M. Culbertson)		75
54 Poppy Field (Detlef Sammann)		
55 Street in Saratoga (Julia C. Stohr)		50
56 The Patio (Julia C. Stohr)		(Loaned)
57 Japanese Family (Julie Stohr)		
58 On Carmel Bay (M. De Neale Morgan)		75
59 Drifting Fog (A. H. Vachell)		50
60 Decorative Panel (M. De Neale Morgan)		500
61 Happy Valley (J. Edward Walker)		200
62 Sand Dune, Carmel (J. Edward Walker)		50
63 Sang (Julie Stohr)		
64 Rocks and Surf (Edwina Devendorf)		
65 The Pergola (Julia C. Stohr)		75
66 Morning Light (Edwina Devendorf)		
67 An English Garden (Julia C. Stohr)		50
68 Some Punkins (Ethel D. Turner)		
69 Pt. Lobos (Julie Stohr)		
70 A Sunny Morning (Mary Herrick Ross)		85
71 The Meeting of the Waters (Mary Herrick Ross)		50
72 Springtime (C. P. Townsley)		
73 Sunlight (C. P. Townsley)		
74 Carmel Valley (M. De Neale Morgan)		100
75 Wood Interior (Detlef Sammann)		
76 Sand Dune (Laura Maxwell)		40
77 Fishing Boats (C. Chapel Judson)		45



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2 Until 5 Daily

ARTS AND CRAFTS HALL
Carmel-by-the-Sea

Catalogue

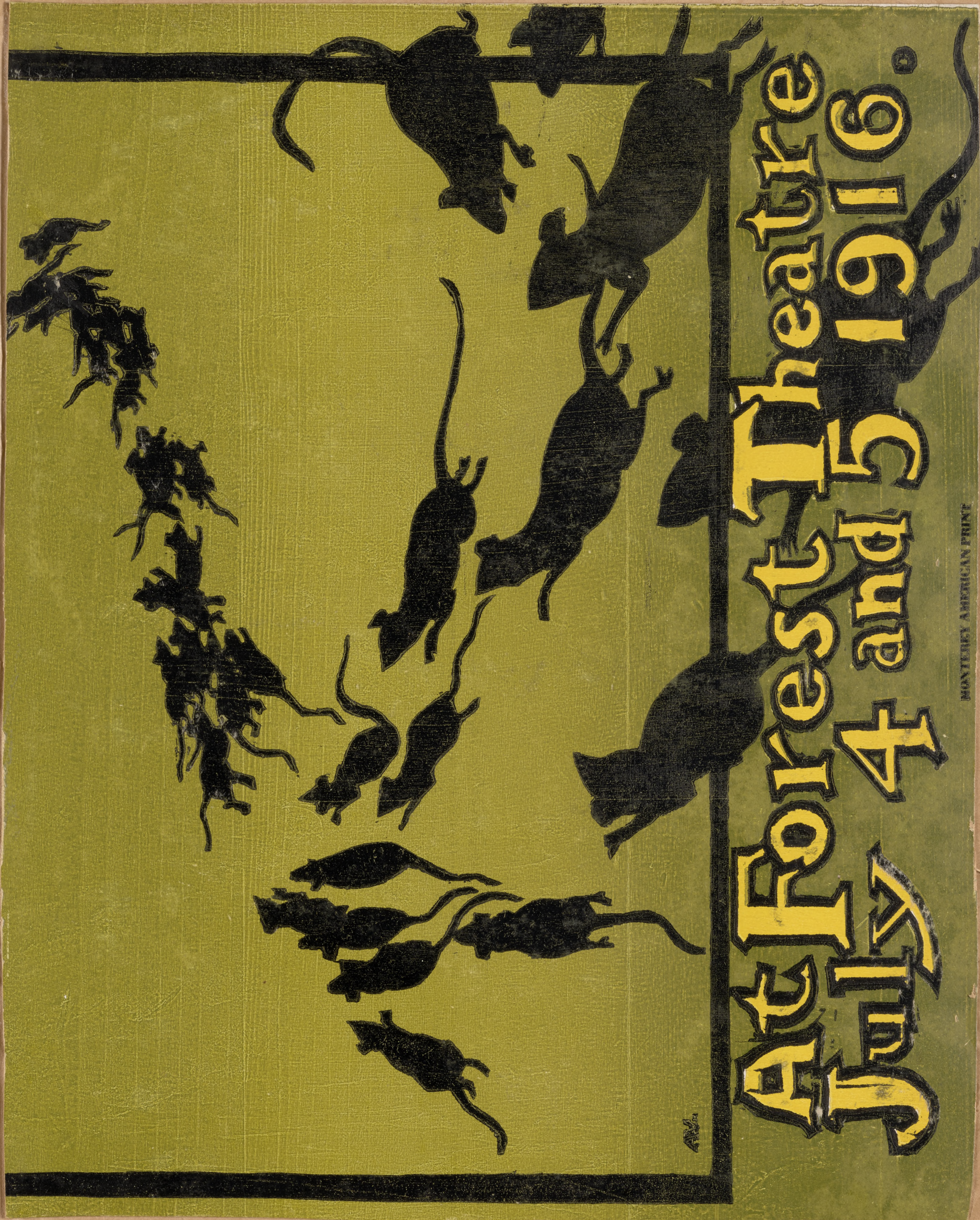
Title	Artist	Price
1 Roses (C. P. Townsley)		
2 Pt. Lobos (L. F. MacDougal)		\$ 25
3 Lelant, Cornwall (C. Chapel Judson)		100
4 Cypress Coast (Detlef Sammann)		35
5 Fish Market, Bruges (C. Chapel Judson)		35
6 Lake Geneva (William C. Watt)		
7 Hazy Afternoon (A. H. Vachell)		150
8 St. Ives (C. Chapel Judson)		35
9 Dalmatia (William C. Watts)		
10 Market in Tangiers (William P. Silva)		650
11 Zara, Dalmatia (William C. Watts)		
12 St. Stephens Place, Bruges (C. Chapel Judson)		35
13 Hill Quarry (L. F. MacDougal)		
14 The Desert (L. F. MacDougal)		60
15 Wet Sand (A. H. Vachell)		40
16 Fog Breaking (A. H. Vachell)		60
17 Oaks (Laura Maxwell)		40
18 Gray Dawn (Laura Maxwell)		40
19 Group of Photographs		
20 Restless Sea (Edwina Devendorf)		
21 A Breezy Morning (J. M. Culbertson)		
22 Cypress Tree (Edwina Devendorf)		
23 Glow at Evening (J. E. Walker)		75
24 Carmel Neighbors (J. M. Culbertson)		100
25 Madam Butterfly (Julie Stohr)		
26 Sand Dune (Laura Maxwell)		40
27 The Pink House (Julia C. Stohr)		50
28 Pt. Lobos (Laura Maxwell)		40

Catalogue

Title	Artist	Price
29 Monterey Garden (Julia C. Stohr)		
30 Sand Dune (Laura Maxwell)		40
31 Pt. Lobos (Julia C. Stohr)		50
32 Kim (Julie Stohr)		
33 Oaks in Spring (J. Edward Walker)		150
34 Near Cypress Point (Edwina Devendorf)		
35 A Fresh Morning (Mary Herrick Ross)		85
36 Still Life (Ethel D. Turner)		
37 In Saratoga (Julie Stohr)		
38 The Beach (Ethel D. Turner)		
39 Carmel Mission (Pauline Park)		7
40 Cypress, Pt. Lobos (Pauline Park)		20
41 Carmel Beach (Pauline Park)		5
42 Eucalyptus (Pauline Park)		7
43 Reflections—Monotype (Shirley Williamson)		15
44 Pebble Beach—Monotype (Shirley Williamson)		15
45 A Summer Cloud—Monotype (Shirley Williamson)		15
46 A Blue Day—Monotype (Shirley Williamson)		15
47 Eucalyptus Grove—Monotype (Shirley Williamson)		15
48 Rocks and Surf—Monotype (Shirley Williamson)		(Loaned)
49 The Storm—Monotype (Shirley Williamson)		15
50 Old Cypress Trees—Monotype (Shirley Williamson)		15

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At the Forest Theatre

July 4 and 5 1916

MONTREY AMERICAN PRINT

The members of Arts and Crafts Club and Forest Theater Society will tender a reception to Mr & Mrs Cole Young Ricci on Saturday Night July 1st after the performance of "Yolanda of Cyprus" Arts and Crafts Hall You and your friends invited

And then came "The Piper." What a joy to see this play, one of the most beautiful ever written. Josephine Preston Peabody has given us something bordering on the divine, and handled by the clever people on the Forest Theatre stage, it was a relief from the depressing play that preceded it.

And the children. They were wonderful. Their spontaneous enthusiasm made us young again.

Ludovic Bremner, as "The Piper," gave a finished performance. The "Jan" of Phyllis Overstreet sustains her dramatic reputation. Alice MacDougal was an ideal distraught mother. The "Old Ursula" of Miss McLean left nothing to be desired.

Glenn Hughes has taken over the producing business this year and his work is to be commended. It is not an easy matter to produce a play in Carmel, and Mr. Hughes has won his place.

In "The Piper" we see more of our old friends than in "Yolanda." And it is fitting.

Are we losing the old-timers—the casts of "David" and "The Toad;" we hope not, for they made the Forest Theatre and it is right that they should be there.

Never before has there been better music rendered. Mr. Search has brought that feature of our productions to a high standard.

Hard Rehearsals And Definite Results

Coach Glenn Hughes and his small army of actors, near actors and would-be actors are persistently and nightly licking "Yolanda" and "The Piper" into shape.

Rehearsal have reached a point where the various parts fit into each other and the full dramatic value of every action and scene discloses itself.

During the week the Forest Theatre Society will begin sending out advertising and press matter. And tickets will shortly be placed on sale.

An interesting matter connected with the presentation of "The Piper" here is the fact that Miss Wilhelmina Wilkes, who plays Veronika, produced the play in Los Angeles, and was also one of a party of Americans who witnessed the original production at Stratford-on-Avon.

Frederick Preston Search is gathering together an excellent orchestra, so that we may look forward to some fine music as well as two splendid plays.



LUDOVIC J. BREMNER,

Who will be "The Piper" in the play of that name

Story of "The Piper," to be Given on Tuesday and Wednesday of Next Week

The scene is laid in the village of Hamelin, in the year 1284 A.D. The characters are the three strolling players, The Piper, Michael the Sword Eater, and Cheat the Devil; the men of Hamelin: The Burgomeister, Jacobus; Kurt, the Syndic; Peter, the Cobbler; Axel, the Smith; Hans, the Butcher; Martin, the Watch; Peter, the Sacristan; Anselm, a young priest; Old Claus, a miser, and the Town Crier. The women of Hamelin: Veronika, the wife of Kurt; Barbara, the daughter of Jacobus; the wife of Hans; the wife Axel, and old Ursula. The children of the play are Jan, Ilse and Rudi.

The village was infested with a plague of mice and rats. The populace were at its wits end as to how to rid themselves of the pests. The Piper, one of a troupe of players stops at the village, and is told of the trouble. Upon the promise of Jacobus to pay him a thousand pieces of gold, The Piper agrees

to free the town of rats and mice. With the magic of his pipes he does so.

On his endeavor to collect his promised reward, however, he is scoffed at by the Burgomeister and the rest of the villagers. He becomes angry and plans revenge. Knowing the power of the music of his pipes, he waits until the elder people are at service and then gathers the children about him, and charming them, he lead them to a far off mountain cavern.

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The Piper gets his pay and bestows it upon the needy of the Hamelin village.

The Piper

THE PIPER	Ludovic Bremner
MICHAEL-the sword-eater	Arthur Cyril
CHEAT-the Devil	Gordon Davis
VERONIKA, wife of Kurt	Wilhelmina Wilkes
BARBARA, daughter of Jacobus	Grace Wickham
JACOBUS, the Burgomeister	Joseph W. Hand
KURT, the syndic	Perry Newberry
PETER, the Sacristan	William L. Overstreet
HANS, the butcher	William T. Kibbler
AXEL, the smith	Thomas B. Reardon
ANSELM, a young priest	Walter B. O'Connell
MARTIN, the Watch	Philip Wilson Jr.
Wife of Hans	Alice Ward
Wife of Axel	Clara Leidig
Wife of Martin	Mrs. Grace Wickham
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GRETCHEN	Dana Newberry
HANSEL	Gertrude Gates
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RUDI	Marian Ohm

SUMM

ARTS

THE
FOREST THEATRE SOCIETY
and
THE ARTS AND CRAFTS
OF CARMEL-BY-THE-SEA

Present

THE PIPER

By JOSEPHINE PRESTON PEABODY

at

FOREST THEATRE

JULY 4th and 5th, 1916

GLENN HUGHES, Producer



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Art School Opens
Today

The third annual Summer School of Arts, in Carmel, opens today with a large enrollment. C. P. Townsley, rector of the school, arrived from his home in Pasadena during the week, and did everything in order to begin class work at once. Pupils are registered not only from all parts of California, but from many other states. Each year shows an increased attendance. A feature of this year's work will be a course of splendid Thursday evening art lectures by Director Townsley. The subjects are as follows: July 13, Contemporary Painting in Europe and America. July 20, Whistler's Etchings. July 27, Painters of the Mode. August 3, Tapestry. August 10, American Painting. August 17, Design: Its Use and Abuse. August 24, Rembrandt. August 31, Sorolla. These lectures, all of which will be given on Thursday evenings, from the American Federation of Art, at Washington, D. C. Tickets for the entire course will be \$1. Single lectures, 50c.

Art Lectures to Begin
Tomorrow Evening

The first of a course of lectures to be given in connection with the Carmel Summer School of Art takes place at Arts and Crafts Hall tomorrow evening.

The subject is "Whistler's Etchings," illustrated with 86 slides.

Whistler is one of the most picturesque figures in modern art, possibly the greatest etcher since Rembrandt. The lecture is full of anecdotes depicting the humor and pathos of his life, and is fully illustrated by reproductions of his etchings. One cannot help but obtain a better understanding and appreciation of etching from attending the lecture.

Lectures to follow are:

July 20, Contemporary Painting in Europe and America.

July 27, Design: Its Use and Abuse.

August 3, Sorolla.

August 10, Tapestry.

August 27, Painters of the Mode.

August 24, Rembrandt.

August 31, American Painting.

Did Exhibition of
Student Pictures

An exhibition of work by students of the Carmel Summer School of Art opened with a reception and private view on Tuesday evening, September 12. There was a large and enthusiastic attendance. Over two hundred canvases were hung, representing work done during the ten weeks session.

The work exhibited was for the most part of such uniform excellence that it was difficult to award the prizes, as announced in the prospectus. Awards were made, however, as follows:

First prize, Jane G. Powers.

Second prize, Ethel D. Turner.

Honorable mention to Bernita Lundy and Margaret Conklin.

The awards were made on the general work of the year, and not on any particular picture.

An unusual amount of interest has been shown in the work of the school and the exhibit this year.

The school is one that Carmel and the Pacific Coast may well be proud of.

Much of the success of the school was due to the cooperation of the Arts and Crafts Club and the Carmel Development Company.

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The Piper

By JOSEPHINE PRESTON PEABODY

Characters

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Cheat-the-Devil	Gordon Davis
Jacobus, the Burgomeister	Joseph W. Hand
Kurt, the Syndic	Perry Newberry
Peter, the Cobbler	Winter Watts
Hans, the Butcher	William T. Kibbler
Axel, the Smith	Thomas Reardon
Martin, the Watch	Philip Whiting
Peter, the Sacristan	William Overstreet
Anselm, a young priest	Walter B. O'Connell
Town Crier	Curtis O'Sullivan
Veronika, wife of Kurt	Alice MacDougal
Barbara, daughter of Jacobus	Grace Wickham
Wife of Hans	Alice Ward
Wife of Axel	Clara Leidig
Wife of Martin	Mrs. Grace Wickham
Old Ursula	Effie A. McLean
Jan	Phyllis Overstreet
Hansel	Gertrude Gates
Ilse	Dana Newberry
Rudi	Marian Ohm
Trude	Fay Murphy

Townswomen: Mrs. H. P. Larouette, Mildred Hall, Ivy Basham, Helen Hall, Agnes Rheling, Mrs. Sidney Yard, Mrs. Mary E. Hand, Marian Boke, Jeanne Wright, Mrs. Dingle, Mrs. Pepper, Velona Pilcher, Mrs. Wm. L. Overstreet, Dorothy Egbert, Bernice Huggins, Charis Boke, M. DeNeale Morgan, Florence Hardy, Ruth Lange, Doris McIntyre.

Children of Hamelin: Elizabeth Hopper, Jeanne Taylor, Richard Boke, James Hopper, Jr., Marnie Williams, Nancy Webster, Alice Pepper, Marian Hopper, Vere Basham, Helen Ward, Juanita Pepper, Kenneth Gould, Helen Judson, George Arcourt, Helen Collis, Franklin Murphy, Flora MacDonald, Frederick Tait, Billy Judson, Eleanor Townsley, Ralph Hart, Harry Gates, Elizabeth Hollis, Martha Rheil, Irene Gould, Lowell Hardy, Jr., Rosemary Hardy.

Monks: J. F. Devendorf, Kenneth Ward, Donald Wright, Lowell Hardy.

Catalogue

Title	Artist	Price
1 Roses (C. P. Townsley)		
2 Pt. Lobos (L. F. MacDougal)		\$ 25
3 Lelant, Cornwall (C. Chappel Judson)		100
4 Cypress Coast (Detlef Sammann)		35
5 Fish Market, Bruges (C. Chapel Judson)		35
6 Lake Geneva (William C. Watt)		60
7 Hazy Afternoon (A. H. Vachell)		150
8 St. Ives (C. Chapel Judson)		35
9 Dalmatia (William C. Watts)		60
10 Market in Tangiers (William P. Silva)		650
11 Zara, Dalmatia (William C. Watts)		80
12 St. Stephens Place, Bruges (C. Chapel Judson)		35
13 Hill Quarry (L. F. MacDougal)		
14 The Desert (L. F. MacDougal)		60
15 Wet Sand (A. H. Vachell)		40
16 Fog Breaking (A. H. Vachell)		60
17 Oaks (Laura Maxwell)		40
18 Gray Dawn (Laura Maxwell)		40
19 Group of Photographs		
20 Restless Sea (Edwina Devendorf)		
21 A Breezy Morning (J. M. Culbertson)		
22 Cypress Tree (Edwina Devendorf)		
23 Glow at Evening (J. E. Walker)		75
24 Carmel Neighbors (J. M. Culbertson)		100
25 Madam Butterfly (Julie Stohr)		
26 Sand Dune (Laura Maxwell)		40
27 The Pink House (Julia C. Stol r)		50
28 Pt. Lobos (Laura Maxwell)		40

SCENE: *Hamelin on the Weser, 1284 A. D.*

- Act I The Market-place in Hamelin
- Act II *Scene I* Inside the "Hollow-hill"
Scene II The Cross-ways
- Act III The Cross-ways
- Act IV The Market-place in Hamelin

STAGE DECORATIONS by *Arthur Vachell, M. DeNeale Morgan.*
MUSIC under the direction of *Frederick Preston Search.*

The Children of Carmel-by-the-Sea have presented the following Plays as their contribution to the Annual Dramatic Festival of the Forest Theatre Society:

1912. ALICE IN WONDERLAND
1913. ALADDIN AND THE LAMP
1914. STREWEL PETER
1916. THE PIPER

Art School Opens Today

The third annual Summer School of Arts, in Carmel, opens today with a large enrollment. C. P. Townsley, rector of the school, arrived here from his home in Pasadena during the week, and had everything in order to begin class work at once.

Pupils are registered not only from all parts of California, but from many other states. Each year shows an increased attendance.

A feature of this year's work will be a course of splendid Thursday evening art lectures by Director Townsley. The subjects are as follows:

- July 13, Contemporary Painting in Europe and America.
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August 17, Design: Its Use and Abuse.
August 24, Rembrandt.
August 31, Sorolla.

These lectures, all of which will be given on Thursday evenings, are from the American Federation of Art, at Washington, D. C.

Tickets for the entire course will be \$1.00. Single lectures, 50c.

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The subject is "Whistler's Etchings," illustrated with 86 slides.

Whistler is one of the most picturesque figures in modern art, possibly the greatest etcher since Rembrandt. The lecture is full of anecdotes depicting the humor and pathos of his life, and is fully illustrated by reproductions of his etchings. One cannot help but obtain a better understanding and appreciation of etching from attending the lecture.

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Exhibition of work by students of the Carmel Summer School of Art opened with a reception and private view on Tuesday evening, September 12. There was a large and enthusiastic attendance. Over two hundred canvases were hung, representing work done during the ten weeks session.

The work exhibited was for the most part of such uniform excellence that it was difficult to award the prizes, as announced in the prospectus. Awards were made, however, as follows:

First prize, Jane G. Powers.
Second prize, Ethel D. Turner.

Honorable mention to Bernita Lundy and Margaret Conklin.

The awards were made on the general work of the year, and not on any particular picture.

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The school is one that Carmel and the Pacific Coast may well be proud of.

Much of the success of the school was due to the cooperation of the Arts and Crafts Club and the Carmel Development Company.

Catalogue

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29 Monterey Garden (Julia C. Stohr).....		
30 Sand Dune (Laura Maxwell)		40
31 Pt. Lobos (Julia C. Stohr)		50
32 Kim (Julie Stoler)		
33 Oaks in Spring (J. Edward Walker)		150
34 Near Cypress Point (Edwina Devendorf)		
35 A Fresh Morning (Mary Herrick Ross)		85
36 Still Life (Ethel D. Turner)		
37 In Saratoga (Julie Stoler)		
38 The Beach (Ethel D. Turner)		
39 Carmel Mission (Pauline Park)		7
40 Cypress, Pt. Lobos (Pauline Park)		20
41 Carmel Beach (Pauline Park)		5
42 Eucalyptus (Pauline Park)		7
43 Reflections—Monotype (Shirley Williamson)		15
44 Pebble Beach—Monotype (Shirley Williamson)		15
45 A Summer Cloud—Monotype (Shirley Williamson)		15
46 A Blue Day—Monotype (Shirley Williamson)		15
47 Eucalyptus Grove—Monotype (Shirley Williamson)		15
48 Rocks and Surf—Monotype (Shirley Williamson)		(Loaned)
49 The Storm—Monotype (Shirley Williamson)		15
50 Old Cypress Trees—Monotype (Shirley Williamson)		15

The members of Arts and Crafts Club and Forest Theater Society will tender a reception to Mr. & Mrs. Cole Younger Ricci on Saturday Night July 1 after the performance of "Yolanda of Cyprus" Arts and Crafts Hall
You and your friends invited

And then came "The Piper."

What a joy to see this play, one of the most beautiful ever written. Josephine Preston Peabody has given us something bordering on the divine, and handled by the clever people on the Forest Theatre stage, it was a relief from the depressing play that preceded it.

And the children. They were wonderful. Their spontaneous enthusiasm made us young again.

Ludovic Bremner, as "The Piper," gave a finished performance. The "Jan" of Phyllis Overstreet sustains her dramatic reputation. Alice MacDougal was an ideal distraught mother. The "Old Ursula" of Miss McLean left nothing to be desired.

Glenn Hughes has taken over the producing business this year and his work is to be commended. It is not an easy matter to produce a play in Carmel, and Mr. Hughes has won his place.

In "The Piper" we see more of our old friends than in "Yolanda." And it is fitting.

Are we losing the old-timers—the casts of "David" and "The Toad;" we hope not, for they made the Forest Theatre and it is right that they should be there.

Never before has there been better music rendered. Mr. Search has brought that feature of our productions to a high standard.

Hard Rehearsals And Definite Results

Coach Glenn Hughes and his small army of actors, near actors and would-be actors are persistently and nightly licking "Yolanda" and "The Piper" into shape.

Rehearsal have reached a point where the various parts fit into each other and the full dramatic value of every action and scene discloses itself.

During the week the Forest Theatre Society will begin sending out advertising and press matter. And tickets will shortly be placed on sale.

An interesting matter connected with the presentation of "The Piper" here is the fact that Miss Wilhelmina Wilkes, who plays Veronika, produced the play in Los Angeles, and was also one of a party of Americans who witnessed the original production at Stratford-on-Avon.

Frederick Preston Search is gathering together an excellent orchestra, so that we may look forward to some fine music as well as two splendid plays.

The Piper

THE PIPER	Ludovic Bremner
MICHAEL-the-sword-eater	Arthur Cyril
CHEAT-the-Devil	Gordon Davis
VERONIKA, wife of Kurt	Wilhelmina Wilkes
BARBARA, daughter of Jacobus	Grace Wickham
JACOBUS, the Burgomeister	Joseph W. Hand
KURT, the syndie	Perry Newberry
PETER, the Sacristan	William L. Overstreet
HANS, the butcher	William T. Kibbler
AXEL, the smith	Thomas B. Reardon
ANSELM, a young priest	Walter B. O'Connell
MARTIN, the Watch	Philip Wilson Jr.
Wife of Hans	Alice Ward
Wife of Axel	Clara Leidig
Wife of Martin	Mrs. Grace Wickham
OLD URSULA	Effie A. McLean
JAN, a crippled child	Phyllis Overstreet
GRETCHEN	Dana Newberry
HANSEL	Gertrude Gates
ILSE	Fay Murphy
TRUDE	Ruth Pudan
RUDI	Marian Ohm

Program of the Music

Selection from "The Magic Flute".....	Mozart
Undeneath the Stars.....	Spencer
The Chant.....	Search
The Piper's Tunes.....	Search
Riva (Valse Poetique).....	Search
Cossack Lullaby.....	Jiranek
Serenade Espagnole.....	Bizet
Blue Danube Waltz.....	Strauss

The Orchestra

Frederick Preston Search.....	Conductor
Cecil Rauhut	Violins
Fern Nelson	
Audrey Davies	
Zoe Blodgett.....	Viola
Laura Anna Cotton.....	Violoncello and Cornet
William Glotzbach.....	Contrabass
Lois Townsley.....	Organ
George Hooper.....	Drums
Frederick Preston Search.....	Flute

W. T. LEE CO., PRINTERS

Catalogue

Title	Artist	Price
50 Looking Toward Pt. Lobos—Monotype (Shirley Williamson).....		15
52 After Glow—Monotype (Shirley Williamson).....		(Loaned)
53 A Carmel Garden (J. M. Culbertson).....		75
54 Poppy Field (Detlef Sammann).....		
55 Street in Saratoga (Julia C. Stohr).....		50
56 The Patio (Julia C. Stohr).....		(Loaned)
57 Japanese Family (Julie Stohr).....		
58 On Carmel Bay (M. De Neale Morgan).....		75
59 Drifting Fog (A. H. Vachell).....		50
60 Decorative Panel (M. De Neale Morgan).....		500
61 Happy Valley (J. Edward Walker).....		200
62 Sand Dune, Carmel (J. Edward Walker).....		50
63 Sang (Julie Stohr).....		
64 Rocks and Surf (Edwina Devendorf).....		
65 The Pergola (Julia C. Stohr).....		75
66 Morning Light (Edwina Devendorf).....		
67 An English Garden (Julia C. Stohr).....		50
68 Some Punkins (Ethel D. Turner).....		
69 Pt. Lobos (Julie Stohr).....		
70 A Sunny Morning (Mary Herrick Ross).....		85
71 The Meeting of the Waters (Mary Herrick Ross).....		50
72 Springtime (C. P. Townsley).....		
73 Sunlight (C. P. Townsley).....		
74 Carmel Valley (M. De Neale Morgan).....		100
75 Wood Interior (Detlef Sammann).....		
76 Sand Dune (Laura Maxwell).....		40
77 Fishing Boats (C. Chapel Judson).....		45

Unstinted Praise of "The Piper"

It will be many a long day before those who saw "The Piper" cease to give expression to their appreciation of the splendid presentation of Josephine Preston Peabody's drama. A number of persons have called at the Pine Cone office to read what the Monterey papers had to say about the play. We here publish two of the articles.

The Monterey American says:

A large audience gave universal approval to Josephine Preston Peabody's "The Piper," at the Forest Theater last night. Last night's production, being more in the pageant line, was better suited for the Forest Theater than was Saturday night's production.

While there are many brilliant lines in "The Piper," they are wisely put nearly all in the mouth of one character, the Piper, and when a clever actor with a splendid penetrating voice, like Ludovic Bremner, handles the part, as was done last night, one need lose none of the fine passages in which it abounds.

Last night Arthur Cyril, as Michael, the Sword Eater, was the love-lorn one, and while his part was well taken, we rather believe that after seeing Gordon Davis in such a role in "Yolanda," that that young man far excels in this line. Davis played his part of Cheat the Devil admirably.

Grace McDougal as Veronica and Grace Wickham as Barbara took the principal women's parts with grace and ease, while little Phyllis Overstreet as Jan, the crippled boy, won the hearts of the audience. Joseph Hand as Jacobus, the Mayor, and Perry Newberry as Kurt, the Syndic, both filled their parts with credit.

The children were, of course, with the Piper, the feature of the play, and Carmel young folks certainly must all get a touch of the artistic from these yearly performances. The entire cast, both young and old, entered wonderfully into the spirit of the play, and this, with the excellent work of Ludovic Bremner in the leading part, made the most of this fine play.

The orchestra, as usual, under the splendid guidance of Frederick Preston Search, charmed the audience. Carmel gets the benefit of the presence there of many noted artists. There were players in that orchestra whose weekly salary when on the road could not be paid out of the entire proceeds of the play. The stage decorations by Arthur Vachell and M. DeNeale Morgan are deserving of much praise.

The Cypress of Monterey says:

"The Piper" was presented at the Forest Theater last Tuesday night before a large and appreciative audience. Those who traveled to Carmel to witness the production were well repaid for their trouble. The acting, according to those who saw the play, was worthy to the highest professional talent.

Ludovic Bremner, playing the difficult role of the piper, acquitted himself splendidly as did Arthur Cyril, who left the part of Michael, the sword eater. The part of Cheat, the Devil, was well played by Gordon Davis. Grace McDougal as Veronica and Grace Wickham, playing the part of Barbara, shone to advantage and little Phyllis Overstreet, taking the part of Jan, the crippled boy, scored with the audience.

Others who deserve mention for their work were Perry Newberry, who played the part of Kurt the Syndic, Winter Watts as Peter the cobbler, Thomas Reardon as Axel the Smith, Alice Ward, wife of Hans, Clara Leidig, wife of Axel, Mrs. Mrs. Grace Wickham, wife of Martin, and Joseph W. Hand as Jacobus.

The stage decorations were by Arthur Vachell, M. DeNeale Morgan, music under the direction of Frederick Preston Search.

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Much of the success of the school was due to the cooperation of the Arts and Crafts Club and the Carmel Development Company.

Splendid Paintings on Exhibition

On the walls of Arts and Crafts Hall there now hangs the finest collection of pictures ever gathered together here—all by Carmel artists. This is not the opinion of the writer alone, but of all those who attended the opening reception night last Friday.

In all there are seventy-seven paintings on exhibit, and each one of these has a high degree of merit. What strikes one after a round or two about the exhibit hall is the distinctive individuality of each artist's work.

Carmel may well be proud of this display, and no one should fail to see these paintings, not once but several times.

ARTS AND CRAFTS HALL CARMEL-BY-THE-SEA
JULY 14, 1916

CONCERT
BY
Frederick Preston Search
Violoncellist
Assisted by
Lois Townsley
Pianist

PROGRAM

1. Sonata in A Minor for Grieg
Pianoforte and Violoncello
 - I. Allegro agitato
 - II. Andante molto tranquillo
 - III. Allegro molto e marcato
2. 'Cello: Paquerette Oehme
Chanson Marie Antoinette Kriens
Chanson de Matin Elgar
3. Piano: Carnaval Mignonne Schuett
I. Prelude
II. Serenade d'Arlequin
III. Tristesse de Columbine
IV. Polichinelle
V. Pierrot reveur
VI. Caprice Sganarelle
4. 'Cello: Minuet Search
Lullaby Search
The Butterfly (Scene from a Masked Ball) Popper
5. Piano: Scherzo in B Flat Minor Chopin
6. Violoncello Concerto in A Minor Klughardt
In one movement

PINE CONE PRESS

36
**Search-Townsley
Recital**

An audience, considerably larger than that of last year, was in attendance at Arts and Crafts Hall last Friday evening to hear Frederick Preston Search, cellist, and Lois Townsley, pianist.

To give an adequate review and criticism of the numbers would require too much space in a small paper. Therefore, reference only is made to what may be considered best in a splendid offering throughout.

Mr. Search did his best work in "The Butterfly," and in "A Lullaby," his own composition. In the first-named piece his fingering was marvelous, and the melody of "A Lullaby" completely won the hearts of the audience.

Miss Townsley more than did her part toward making the affair the artistic success it was, at times by sheer force of personal magnetism and technical finish, dominating several of the joint renditions. Her best work, however, was accomplished with Chopin's "Scherzo in B Flat Minor."

It is to be hoped these two satisfying artists will be heard again in Carmel this summer. On August 1 they give a recital at Del Monte.

Exhibition Dance

Pretty costumes, graceful children, a good house, and a dance for elder folks later on—all these contributed to the success of the dancing exhibition given on Friday evening last by the pupils of Miss Jeannette Hoagland. These affairs we should have more frequently.

Under the Auspices of the
ARTS AND CRAFTS CLUB
of Carmel-by-the-Sea

Memorabilia of Expositions

An Illustrated Review of the International Expositions of London, Paris, Philadelphia, Chicago, St. Louis, and San Francisco.

Their *raison d'être*; their salient features; their social, aesthetic and commercial aspects; their growth and development from the "Mother of International Expositions" — that of London in 1851 — to the Panama-Pacific International Exposition in 1915; the evolution of the Exposition from the Fair — the butterfly from the crysalis.

The Panama-Pacific International Exposition: Its differentiation from its prototypes, and the story of its contemporaneity, illuminated with exquisitely colored views of Palaces and Courts, and glimpses *a vue d'oiseau* of its entrancing gardens

AN ILLUSTRATED LECTURE

By GEORGE WELTON FISHBACK

Formerly of the

United States Diplomatic and Consular Service,
Secretary of Legation and Charge d'Affaires at
Buenos Aires, Argentine Republic; Consular Inspector
for South America; Diplomatic Envoy to Cuba and
the West Indies.

Monday Eve., July 17, at 8:15
Arts and Crafts Hall Admission 25c.

CARMEL PRODUCTION OF "THE PIPER"

(Written by a Member of the Arts and Crafts Club)



Probably no other woman's club in the country has achieved a more remarkable success in the way of dramatic ventures than has the Carmel Club of Arts and Crafts.

At the renowned Forest Theatre of Carmel, this club presented what is possibly the most beautiful drama written in the last decade, "The Piper" by Josephine Preston Peabody (Mrs. Lionel Marks). No pains were spared in making the performances artistic and at the same time spectacular. Eighty persons were used in the cast, some of them being noted writers and artists of the Carmel colony. A Hamelin village scene was executed for the production by M. deNeale Morgan and Arthur Vachell, both excellent artists.

Practically all of the costumes were specially designed and made by members of Arts and Crafts under the direction of Mrs. Mary E. Hand, president, from the huge, bulging dresses of the "hausfraus" down to the tiniest smocks of the four-year-old children. Even the pied cloak of the Piper himself, a gorgeous patterned affair of reds and greens and yellows, was fashioned and stenciled in one of the local studios. And all this labor not for money, not for glory, but for love of it and for achievement.

In review of the production one San Francisco paper remarks that "In the 'Piper' Carmel found itself in dramatic art." What higher praise could be desired?

Mr. Glenn Hughes, lately of Stanford University, and author of the Civic Pageant of Long Beach, was the producer of the play.

Most delightful ensembles were obtained throughout all of the four acts. Particularly lovely were the scenes which showed the thirty or forty children of Hamelin hid deep in the "Hollow Hill," happy and radiant under the spell of the magic pipe. The characters of the townspeople were all represented by local writers, artists and business people. There was no need of deep lines of makeup in this production, for the characters were chosen for their natural appearance in real life. The grown people of Carmel have been trained to act in past years, much as the people of Oberammergau have been trained to act. Most of them have never been behind a real, honest-to-goodness stage in their lives, and have no ambition ever to be. But they have played at the wholesome game of outdoor dramatics under the black pines of the Forest Theatre year after year, and when they play parts they live them. No other village in America has shown such a unique and delightful spirit of play among its residents, old and young, as has Carmel-by-the-Sea.

The leading men in "The Piper" were Ludovic Bremner, Arthur Cyril and Gordon Davis. All three of these players have had first-class professional experience, and they lent life and smoothness to the entire play.

Most remarkable of all the facts connected with the production is one which brings joy to the hearts of everyone. Actual profits were made above all expenses. As secondary as this consideration is when compared with the artistic quality of a play, it still deserves attention, for amateur dramatics suffer more from financial loss than from any other one factor.



Reproduction of Famous Painting by MAXFIELD PARRISH in Buffet

PALACE HOTEL San Francisco

House of Representatives U. S.

Washington, D. C.

San Jose, California.

November 28, 1916.

Mary E. Hand, President,
Carmel Club,

Carmel-by-the-Sea,

California.

My Dear Madam:

Replying to your letter of recent date signed by yourself and others of the Carmel Club asking me to support the Kent Bill, #11864, I have to say that I shall be glad to do all in my power to secure the passage of this or a similar bill.

Sincerely yours,

E. A. Hayes

Bill 11864 which provides federal aid for non-resident tuberculosis patients.

CARMEL CLUB OF ARTS AND CRAFTS
ANNUAL REPORT OF RECORDING SECRETARY

CARMEL, CAL. MAY 1 1917

To The BOARD OF TRUSTEES and Members of Carmel Club of Arts and Crafts the Rec. Sec. presents the following Annual Report.

Twelve regular and two special meetings have been held during the past year.

A new section was organized to include all club work for the young people, under the name of Social Service Section.

Miss M. DeNeale Morgan was made Chairman of the Art Depart. of the San Francisco Fed. of Womens' Clubs.

The Club has made the usual repairs and has acquired several pieces of property of varying value: A pennant designed by Miss Johnson and painted by Miss Culbertson for use at Del Monte on Carmel Day, some extra chairs and trays for the Hall, art materials for Summer School use, most important of all, by purchase, a lot in the rear of the Hall.

Among things done may be mentioned the subscription of money for the preservation of the Art Building at San Francisco: the improvement of the A & C. grounds under the direction of Miss Lichenthaler: the conduct of the Summer School of Arts and Crafts which has now become an institution: the consideration of many legislative questions, presented by Mrs. Bremner and the sending of several letters and petitions with regard to them to Sacramento. At the June meeting the Club went on record as indorsing the National Federation's choice of the Mountain Laurel As our National flower.

Entertainments given by or for the Club include a Shakespeare evening arranged by the President, eight lectures in connection with the Summer School, a share in the production of The Piper in July and reception to Mr. and Mrs. Gale Young Rice, and an exhibition of the work of twenty local and visiting artists. The Sec. finds no mention in the records of the Dickens party and begs that hereafter, special mention be made at each meeting of every entertainment given since the previous meeting, in order to complete the record. Possibly some things have got lost between the lines. From motives of economy the Sec. writes between the lines, when she thinks of it.

This incomplete record is humbly submitted with the hope that the reports of the various officials will supplement all omissions and fill in details. Emeline Harrington.

Rec. Sec.

M. DeNeale

*New Year Reception
Womens Party*

This evening the dance in aid of the rectory fund of All Saints church takes place at Arts and Crafts Hall. There should be a large attendance. Tickets 25 cents, on sale at the Pine Cone office.

The get-acquainted affair at Arts and Crafts Hall, on Sunday afternoon, was a grand success. Musicians, writers, and painters, not only of Carmel, but from Monterey and Pacific Grove, got together, and, with a cup of tea in one hand, and a slice of cake in the other, talked of those things of mutual interest.

Ye Publick Entertainment

given bye

Ye Village Singing Skule

Assisted by ye Publick Skule Children

to bee attended at ye

New=Fangled Meeting=Place

(ARTS AND CRAFTS HALL)

In ye towne of Carmel

Just below ye X roads of Ninth and Casanova

XXV of ye month of May (wh is Friday)

Anno Domini MDCCCXVII

N. B. There will bee a tax at v^e door of ye Meeting-place of 2 shillings. No coppers will bee allowed.

N. B. No live stock will bee tuk as barter.

N. B. Y^e Menne and Womenne will be suffered to sit together on th^s occasion.

Undue leveties & sparkin'bye ye young folks will bee reported.

N. B. Stamping and scraping of ye feete on ye floor is not considered seemly. Y^e people may show their approbation bye smyting their palms to-gether.

Ye doors will bee opened bye ye beadle at earlie candle light. Y^e clamour of voices will stryke upp at 8 bye ye clock sharpe.

Dickens Affair Should Be Given Again

When one reads a book, or witnesses a play, or hears a lecture, and afterward recalls from time to time some one or more passages, or incidents, or remarks—matters that persist and live in the mind—it is a definite indication that an unusual impression has been created.

Surely most of those who attended the Carmel Reading Circle's Dickens affair last Friday evening carried away with them a lasting and pleasant remembrance of some of the characters presented in tableaux, in acting, and speaking.

Dickens wrote for posterity. Most of those who enacted the characters presented for our entertainment at Arts and Crafts Hall labored as if they were acting for posterity.

It frequently happens that an amateur performance surpasses in artistic conception and presentment a similar performance given by professionals. Well, this is one of the times it happened. So saturated are a number of Carmel folks with all that pertains to Dickens that they could not

help doing their parts as Dickens himself would have had them done were he a producer.

We refrain purposely from the mention of names. To single out particular ones—those who had outstanding opportunities—for commendation, would be an injustice to those who played minor parts, but who worked just as hard as the stars.

Everyone did their "bit" well. It was a splendid show. Why not repeat it for the benefit of the Carmel Red Cross organization?

Poster Dance Helps Red Cross

At Arts and Crafts Hall last Friday night one of the most enjoyable affairs of the season was conducted by the local chapter of the Red Cross, the occasion being the exhibition of posters by local and out-of-town artists, one of which is to be selected by public vote.

One had cause to be surprised by the many excellent posters exhibited, but one who knows Carmel and what the Red Cross is doing here knows that the chapter is accomplishing tasks that put to shame many a larger community.

In conjunction with the exhibition, an auction of three paintings, donated by DeNeale Morgan, and eleven kelp dolls, donated by children of the Big Sur district, was conducted.

Talbert Josselyn, Jack Gribner and Ernest Schweninger were the auctioneers, disposing of the paintings for \$27.75 and the dolls for \$29.25.

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1st part.
Scenes from Martin Chuzzlewit
Sairy Gamps tea party
Miss Harrington - Miss Farrington

2 The Dinner a Mrs. Todgers

3 The Serenade

4 Scene from Barnaby Rudge
The Garden family and Briggs

5 Scenes from Old Curiosity Shop
Dick Swiveller & The Marchioness

2nd Part.
Scenes from Nicholas Nickleby
Kate Nickleby and the Mantlenies
Tableaux - Dotheboy Hall
Lanny
The Squeers Tea party

4 The Gentleman
The Kenwigs Anniversary

5 The Gentleman next door
6 Old fashioned Sked Dance by
The Infant Phenomenon

is located on the Monterey peninsula, three miles from the historic city of Monterey, the ancient Spanish Capital of California, and about 100 miles South of San Francisco. It lies in a pine forest on the western slope of hills overlooking the Pacific Ocean. The scenery is both picturesque and varied, the color equals that of Italy, the climate is cool and invigorating throughout the summer months—a country of the cypress, the pine, the eucalyptus and the creeping evergreen oak: of sandy bathing beach, glistening sand dunes and rock-bound coast: of beautiful drives, Spanish Missions, strange "marine gardens," and outdoor sports.

On the one hand, Point Lobos, whose rocks and promontories recall the Dalmatian coast: on the other, Cypress Point and the famous "17 Mile Drive:" while the peaceful valley of the Carmel River stretches from the coast far away into the interior.

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For further information and reservations apply to Miss M. DeNeale Morgan, Secretary, Carmel-by-the-Sea, California.

CARMEL SUMMER SCHOOL OF ART

*Carmel-by-the-Sea
California*



Carmel Club of Arts and Crafts

*Classes for Men and Women, in
Oil, Water Colors, Pastels and
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No Requirements for Admission to any of the Classes



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F O U R T H S E A S O N

*CARMEL-BY-THE-SEA
CALIFORNIA*

*July Ninth to September First
Nineteen Seventeen*



Instructors

MATTEO SANDONA

Member International Jury of Awards, P. P. I. E.

M. DENEALE MORGAN

Member National Association Women Painters

and Sculptors, New York—will give two criticisms each week to criticizing the work of students in the open air. In the Studio one morning each week will be devoted to general criticisms.

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This evening the dance in aid of the rectory fund of All Saints church takes place at Arts and Crafts Hall. There should be a large attendance. Tickets 25 cents, on sale at the Pine Cone office.

The get-acquainted affair at Arts and Crafts Hall, on Sunday afternoon, was a grand success. Musicians, writers, and painters, not only of Carmel, but from Monterey and Pacific Grove, got together, and, with a cup of tea in one hand, and a slice of cake in the other, talked of those things of mutual interest.

- 1st part.
- 1 Scenes from Martin Chuzzlewit
 - 1 Sairy Gamp's tea party
 - Miss Harrington - Miss Farrington
 - 2 The Dinner a Mrs. Todgers
 - 3 The Serenade
 - 4 Scene from Barnaby Rudge
 - The Garden family and Briggs
 - 5 Scenes from Old Curiosity Shop
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 - Kate Nickleby and the Mantleins
 - 2 Tableaux - Dotheboy Hall
 - Lanny
 - 3 The Squelers Tea party
 - 4 The Gentleman
 - The Kennings Anniversary
 - 5 The Gentleman next door
 - 6 Old fashioned Street Dance by
 - The Infant Phenomenon

Ye Publick Entertainment

given by

Ye Village Singing Skule

Assisted by ye Publick Skule Children

to bee attended at ye

New-Fangled Meeting-Place

(ARTS AND CRAFTS HALL)

In ye towne of Carmel

Just below ye X roads of Ninth and Casanova

XXV of ye month of May (wh is Friday)
Anno Domini MDCCCXVII

N. B. There will bee a tax at v^e door of ye Meeting-place of 2 shillings. No coppers will bee allowed.

N. B. No live stock will bee tuk as barter.

N. B. Y^e Menne and Womenne will be suffered to sit together on th^s occasion.

Undue leveties & sparkin'bye ye young folks will bee reported.

N. B. Stamping and scraping of ye feete on ye floor is not considered seemly. Y^e people may show their approbation bye smyting their palms to-gether.

Ye doors will bee opened bye ye beadle at earlie candle light. Y^e clamour of voices will stryke upp at 8 bye ye clock sharpe.

Dickens Affair Should Be Given Again

When one reads a book, or witnesses a play, or hears a lecture, and afterward recalls from time to time some one or more passages, or incidents, or remarks—matters that persist and live in the mind—it is a definite indication that an unusual impression has been created.

Surely most of those who attended the Carmel Reading Circle's Dickens affair last Friday evening carried away with them a lasting and pleasant remembrance of some of the characters presented, in tableaux, in acting, and speaking.

Dickens wrote for posterity. Most of those who enacted the characters presented for our entertainment at Arts and Crafts Hall labored as if they were acting for posterity.

It frequently happens that an amateur performance surpasses in artistic conception and presentment a similar performance given by professionals. Well, this is one of the times it happened. So saturated are a number of Carmel folks with all that pertains to Dickens that they could not

help doing their parts as Dickens himself would have had them done were he a producer.

We refrain purposely from the mention of names. To single out particular ones—those who had outstanding opportunities—for commendation, would be an injustice to those who played minor parts, but who worked just as hard as the stars.

Everyone did their "bit" well. It was a splendid show. Why not repeat it for the benefit of the Carmel Red Cross organization?

Poster Dance Helps Red Cross

At Arts and Crafts Hall last Friday night one of the most enjoyable affairs of the season was conducted by the local chapter of the Red Cross, the occasion being the exhibition of posters by local and out-of-town artists, one of which is to be selected by public vote.

One had cause to be surprised by the many excellent posters exhibited, but one who knows Carmel and what the Red Cross is doing here knows that the chapter is accomplishing tasks that put to shame many a larger community.

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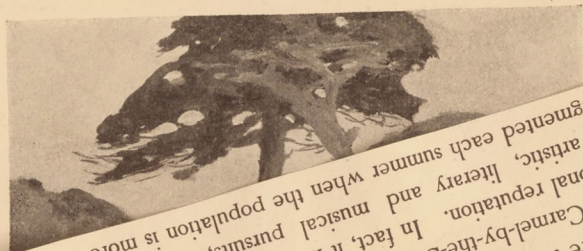
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M. DeNeale Morgan will conduct classes in Landscape in the Studio and in the open.

Miss Morgan will devote two mornings and two afternoons each week to criticizing the work of students in the open air. In the Studio one morning each week will be devoted to general criticisms.

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Get Ready For Month-end Laugh

"Androcles and the Lion," G. Bernard Shaw's masterpiece of comedy, will be given a splendid presentation by the Carmel Club of Arts and Crafts, at the Forest Theatre, on the nights of July 27 and 28, Perry Newberry being stage director and coach. Sixty-three people will be in the cast, besides one magnificent lion from Goldstein's, San Francisco.

Professor H. D. Gray of Stanford as Androcles, with Charlotte Kett of the University of California as Megaera, his wife, should prove exciting, as both are instructors of the drama at rival institutions of learning. Katharine Cooke will be Lavinia, a Christian martyr, and Ernest Schweninger her Roman Captain. In the cast are also Marian and Charis Boke, Joe Von Ende, Austin James, Alice MacDougal, Eugene Gillett, Joseph W. Hand, and many more local actors.

Miss Grace Wickham is preparing an elaborate program of classic dancing, which becomes a part of the action of act three.

The play is the greatest laugh producer ever attempted at the Forest Theatre, not excluding "Charley's Aunt."

"Pandora" Scores a Hit

To attain the high standard of dramatic artistry and scenic beauty achieved by Mrs. C. L. Carrington in her presentation of the operetta "Pandora," producer Perry Newberry will have to "go some" in the forthcoming production of "The Blue Bird."

Arts and Crafts Hall was packed to the doors last Monday evening to see and hear the pupils of Cui Studio perform.

One of the charms and attracting features of these Carrington productions is that always there are presented novel and unexpected musical, dancing and dramatic "stunts." The audience the other night was as much interested in what might issue from the big box as were those on the stage.

Mrs. Carrington is more than a music teacher. Every pupil of the studio learns grace, deportment and other essential things, and in "Pandora" these qualities were brought out.

Everybody Going To This Affair

One of the most novel and attractive entertainments ever arranged in Carmel is to take place tomorrow evening at the hall of the Arts and Crafts.

A very fine exhibit of original posters, submitted in the Red Cross competition, has been arranged, and everyone present will be allowed to cast a ballot for the poster they like best.

The Carmel Orchestra has been engaged for dance music and between dances a valuable silk sweater will be disposed of. Then there will be more dances preceding the auction of the kelp dolls from Big Sur.

And on top of it all refreshments will be served. It can't be beat for 35 cents.

Androcles and the Lion

By G. Bernard Shaw

ARTS AND CRAFTS SUMMER PLAY

July 27 and 28, 1917

FOREST THEATRE

CAST

ANDROCLES	- - - - -	H. D. Gray
MEGAERA	- - - - -	Charlotte Kett
THE LION	- - - - -	Joe Von Ende
CENTURION	- - - - -	Austin James
CAPTAIN	- - - - -	Ernest Schweninger
LAVINIA	- - - - -	Katharine Cooke
OLIVIA	- - - - -	Kathryn Overstreet
LENTULUS	- - - - -	Marion Boke
METELLUS	- - - - -	Charis Boke
FERROVIUS	- - - - -	Arland Decker
SPINTHO	- - - - -	Alice MacDougal
MENAGERIE KEEPER	- - - - -	Eugene Gillett
CAESAR	- - - - -	Joseph W. Hand
CALL BOY	- - - - -	Robert Stott
SECUTOR	- - - - -	Kenneth Ward
RETIARIUS	- - - - -	Earl Warren

Roman Dancers, under direction of Grace Wickham—Vestals: Marion Boke, Alice MacDougal, Eliot Boke, Charis Boke, Jean Taylor, Grace Morris, Bonnie Hale, Grace Wickham. Patricians: Juanita Pepper, Inez Frates, Valentine McGillicuddy, Katherine Morris. Flower Girls: Alice Pepper, Fay Murphy, Irene Gould.

Roman Soldiers—Charles DeVega, Stanley E. Emberson, Harold Cash, Thomas Lisk, Horton Denny, Goddard Gale, William T. Kibbler, J. E. Nichols, Frederick Gale. Lathrop Stott, LeRoy V. Brant, Patrickson Greene, Henry Von Ende.

Christian Martyrs—William Overstreet, Helen Borden, Bertha Newberry, Margharite Fisher, Dora Emberson, Phyllis Overstreet.

Music—Alberta Livernash, piano; Helen Von Ende, violin; Janett Shavitch; cello; Franklin Murphy, bugle.

Stage-set, by Daniel W. Willard.

Perry Newberry
Producer

PINE CONE PRESS

It was a delightful unconventional reception—that of last Sunday afternoon—at the hall of the Arts and Crafts. Who shall say that in Carmel there come not together the peoples from the ends of the earth.

The annual meeting of the Forest Theatre Society takes place this Thursday evening, at Arts and Crafts Hall. All members are urged to attend.

Two talks, illustrated by lantern-slides, are to be given at Arts and Crafts Hall by Mrs. Conway Evans. Next Monday evening the subject is "A Florentine Ramble." On Monday, Aug. 27, we shall take "A South American Tour."

Carmel Will Be Invaded

Next Saturday about forty of the soldierettes from Asilomar will visit here. The entertainment of the party will be in charge of the Arts and Crafts Club and the Red Cross organization.

Arrangements have been made to take the ladies to see the Mission, the various artists' studio, and other points of interest, and tea will be served at Arts and Crafts Hall.

Androcles and the Lion



A MIRTH PRODUCER

Forest Theatre, Carmel-by-the-Sea
Nights July 27 and 28, 1917, 8:15
Admission, with Reserved Seat, 75c.

ARTS AND CRAFTS HALL

Carmel-by-the-Sea

THURSDAY EVE., AUGUST 23, at 8 O'clock

"GREEN STOCKINGS"

A Comedy, by A. E. W. Mason

CAST

(In order of appearance)

Mrs. Rockingham (Madge)	Charis Boke
Lady Trenchard (Evelyn)	Margherita Fisher
Mrs. Chisolm Faraday (Aunt Ida)	Alice MacDougal
Phyllis Faraday	Katharine Cooke
Martin (the butler)	Henry Von Ende
Robert Tarver (Bobby)	Ernest Schweninger
Mr. James Raleigh	Harold Cash
William Faraday	Walter Gordon Moffat
Admiral Grice	William T. Kibbler
Henry Steele	Joseph Von Ende
Celia Faraday	Margaret Waterman
Colonel Smith	Henry David Gray

Setting for Acts I, II, and III—A drawing-room in Mr. Faraday's country home, somewhere in England.

Between Acts I and II, "Sunrise" will be interpreted by Jean Taneyhill of Palo Alto.

Between Acts II and III, Hamilton Wolf gives a "Chalk Talk."

Mary Austin's Play Pleases Big Audience

After all, in dramatic presentation, the main idea is to get the story "over." And that is what the earnest little group of players, under Mrs. M. E. Hand's direction, accomplished with Mrs. Mary Austin's "The Man Who Didn't Believe in Christmas," at Arts and Crafts Hall last Friday night.

In most cases the folks who attend these occasional dramatic affairs go to be amused or entertained, not to criticize, but to commend.

"Daddy Hardman" Kibbler is to be commended for his dignified performance. The "Mammy Delia" of Mrs. Yard, gave splendid opportunity for the lady to pronounce correct Negro dialect. Franklin Murphy was a very real martyr, only he didn't die for the cause.

All the story-book characters showed a fine conception of what they were supposed to be and do, and helped much in bringing the play to its satisfactory climax.

The series of literary afternoons, at Arts and Crafts Hall, for the benefit of the Red Cross, under the auspices of the dramatic section of the Arts and Crafts Club, will be inaugurated this afternoon. Mrs. Sydney Yard, will read two of Lord Dunsany's plays—"The Queen's Enemies" and "Tents of the Arabs."

The next literary afternoon at Arts and Crafts Hall, for the benefit of the Red Cross knitting fund, will take place on Thursday, February 21. Mrs. V. Mott Porter will read from her repertoire of Ancient Irish Legends.

Bring Pencil and Pad

There will be a gathering of housewives and others at Arts and Crafts Hall at 3 this afternoon to compare and copy new and economical recipes. Everyone is invited, and it may be a good idea for men to attend, as samples of pies and cakes will be submitted.

Exhibition of Paintings

Last Thursday evening there was a splendid response to the Arts and Crafts Club's invitation to its friends to attend the opening reception of the winter exhibition of paintings.

For several hours the art lovers made the rounds to view and criticize the fifty or more canvases.

In the exhibition the work of fourteen artists is represented and some of the best pictures are by those who are showing here for the first time.

The exhibitors:

Mary Read (Kate Carew), Josephine M. Culbertson, M. DeNeale Morgan, Mary Herrick Ross, Shirley Williamson, Louise F. MacDougal, William C. Watts, John O'Shea, Louis S. Slevin, Ambrose Patterson, Horton Denny, Inez R. Brizio, Arthur H. Vachell, William P. Silva.

The pictures will hang until Saturday. All who have an afternoon to spare should visit Arts and Crafts Hall. There is no admission charge.

ARTS AND CRAFTS NOTES

The Carmel Summer School of Art, under the auspices of the Arts and Crafts Club, closed its fourth season on September 1, leaving upon the walls of the studio a very creditable exhibition of student work, which remained open to the public each afternoon of the succeeding week. The exhibition closed last Saturday with the reception tendered to the soldierettes from Asilomar, after their round of the private studios of Carmel.

Use of Arts and Crafts Hall has been given free of charge for all Red Cross affairs given there, this being done at considerable inconvenience and added expense during the daily sessions of the classes in painting which met in the same room.

The last payment has been made on the lot directly east of the club building. Equipment has been bought and arrangements are proceeding for the purchase of a number of chairs.

On the first Sunday in July and the second in August the club was at home to its friends and to the strangers within our gates, to promote mutual acquaintance and pleasure.

A few War Emergency Stamps, obtained from the National Art Club, are giving much satisfaction to the members of the club, who purchased them mainly to increase the fund in aid of artists and their families impoverished by the war. It is not generally known that the club receives many such appeals and responds according to its abilities; keeps tab on legislative activities, studies reforms, and gives especial consideration to all movements for the amelioration of conditions affecting women and children. Bird and animal life and the conservation of natural resources receives frequent attention. The club makes its influence felt from time to time by letters, petitions, and subscriptions.

In pursuance of this phase of its activities, the club has affiliated with the State Enforcement and Protective League, which seeks to diminish vice temptations, thus preserving the strength of our military forces in time of war and the safety of the home in peace times.

The frequent hops at the hall are justly popular with the dancing set.

The literary section is expected to resume the work of the reading circles as the evenings lengthen with the approach of Autumn.

The monthly literary affair, at Arts and Crafts Hall, for the benefit of the Red Cross knitting fund, will take place this afternoon. Mrs. V. Mott Porter will read from her store of Ancient Irish Legends.

Mr and Mrs John A. Read, Mr Ambrose Patterson, Mr J. Selby Hanna, Mr John O'Shea, Mr A. B. de Lovett, Mrs F. C. Pudan, Miss M. L. Hutchinson, Mrs A. McDow, Mrs Theodore Criley, Miss E. M. Tilton, Mr and Mrs W. L. Overstreet, Mrs L. S. Slevin, Mr and Mrs J. W. Hand, M. De Neale Morgan, Miss E. McLean, Dr and Mrs Whitcomb, Mrs M. H. Bremner, Mrs I. B. Waterbury, Mr Perry Newberry, Miss I. A. Johnson, Miss J. M. Culbertson, Mrs Sydney Yard, Miss Dorothy Gebhart, Miss Polly Powers, Mr F. H. Powers, Miss Edwina Devendorf, Mr and Mrs C. W. Bowen, Mrs E. K. de Sabla, Miss Phyllis Korb, Mrs Julia La Barre, Mrs George Ross, Mr and Mrs J. J. Pardee, Mrs Walter Hansen, Mrs R. J. DeYoe, Miss Catherine Morgan, Miss Aime Harrington, Mrs Mary Falkner, Miss Normacutt, Miss M. Hunkins, Miss Cornell, Miss S. K. Duggan.

Vide Vidi Vici

All the pleasure that could be crowded in three hours was the fortunate lot that fell to the thirty-two Asilomar soldierettes who visited Carmel last Saturday.

They were inspired by the old old Mission, graciously received at the artists' studios, and tead and entertained at Arts and Crafts Hall.

Arts and Crafts Club and Friends Gather at Highlands Inn

A Long-to-be-Remembered Social Affair

It is no exaggeration to aver that the most brilliant gathering, intellectually and socially, that has ever assembled on the Monterey Peninsula, was that which was dined and entertained at Carmel Highlands Inn on New Year's Day.

The Carmel Club of Arts and Crafts was the host of this most noteworthy and interesting occasion, which, though termed a breakfast, took place in the afternoon—an innovation, by the way, which one of the gentleman speakers heartily approved.

It was a noteworthy occasion because it brought together those who are representative of the things for which the Arts and Crafts Club has its existence—the promotion and encouragement of the fine arts and crafts, the study of music and literature, welfare work, interest in civic affairs, bird study, and the drama.

Just prior to the company proceeding to the diningroom, Mr. C. W. Bowen sang two delightful numbers, with piano accompaniment by Mrs. Bowen.

The after-luncheon speakers, for the most part, were assigned topics about which they could discourse with authority, and toastmaster Perry Newberry, in his inimitable style, presented the following:

Miss Emeline Harrington, "The Old New Year."

A. P. Fraser, "Our City."

Kate Carew, "Caricatures."

Mrs. Mary E. Hand, "The Club."

Frank H. Powers, "Corner Lots."

Dr. V. O. Whitcomb, "The Highlands."

Mrs. Julia Le Barre, "Remarks."

A. H. Roseboom, "Generalities."

Mrs. Sydney Yard read a charming greeting from Professor Preston W. Search.

"'Twas the Night Before New Year's" was the title of a series of jingles read by Miss Ida A. Johnson.

The affair concluded with the united singing of "The Star-Spangled Banner."

Those present were:

Mr and Mrs A. P. Fraser, Miss E. B. Adams, Miss Laura Adams, Miss E. Harrington, Mr and Mrs Brizio, Miss M. Cocito, Mrs M. May, Miss J. M. Blanch, Prof and Mrs J. G. Howard, Miss L. Lichtenthaler, Miss A. C. Edmonds, Miss Frances Farrington, Mr and Mrs A. H. Roseboom, Mr and Mrs R. L. Grabill, Mrs R. M. Ackley,

Manzanita Theatre

Friday Evening, April 19

The Carmel Club of Arts and Crafts
PRESENTS

"A NIGHT OFF"

DRAMATIS PERSONÆ
(In the order of their appearance)

Susan, "the brassiest" - Clara B. Leidig
Prowl, usher at the University - A. Hale
Justinian Babbitt, Prof. of Ancient History
in the University - W. G. Moffat
Dr. Harry Damask, his son-in-law - T. B. Reardon
Angelica Damask, the eldest daughter - Betty Waud
Marcus Brutus Snap, in pursuit of fame and
fortune - J. W. Hand
Lord Mulberry, in pursuit of his son, "Jack,
the rascal" - Wm. T. Kibbler
Nisbe, the youngest, "imp" of the household -
Grace Wickham
Mrs. Zantippa Babbitt, Professor of conjugal manage-
ment in the Professor's household - Effie E. McLean
Maria, servant at Damask's - Bonnie Hale
and
Jack Mulberry, in pursuit of fortune, under
the name of Chumley - J. Selby Hanna

Act I—Professor's study.

Act II—Reception-room at Dr. Damask's. Time,
the following afternoon.

Act III—Same as Act I. Time, evening of the play.

Act IV—Same as Act III. Time, the morning after.

Full evening's performance. Curtain rises promptly at 8.

Scenery by M. DeN. Morgan, A. Vachell, G. J. Sideneck

Music by Carmel Orchestra.

CARMEL PINE CONE PRESS

Red Cross Benefit

Arts and Crafts Hall

Carmel-by-the-Sea Washington's Birthday, 1918

An Evening of

Music, Song, Dancing, and "Mrs. Jarley's Wax Works"

PROGRAMME

PART I

1. Vocal Duet, Autumn Song, Greetings - Mendelssohn
Mrs. Mabel Gray Young and Mrs. Frances C. Pudan
2. Piano Solo, Waltz - Chopin
Mrs. Opal Heron
3. Haydn Trio, No. 18
Francesca Bendeke, Piano
Valborg Leland, Violin
Alice Holmen, Viola
4. Vocal, Hymn, "Tell me, oh Muse" - Wachtmeister
Miss Alice Holmen
5. Vocal Duet, Italian Songs of Tuscany
Mrs. Mabel Gray Young and Mrs. Frances C. Pudan

PART II

Mrs. Jarley's Wax Works, Shown by Mr. Jarley—
William P. Silva

PART III

Dancing

CARMEL PINE CONE PRESS

Big Audience Enjoys "A Night Off"

Carmel can stand more of such comedy as is afforded by Daly's "A Night Off," so excellently presented at the Manzanita Theatre last Friday evening, under the auspices of the Arts and Crafts.

Except for Selby Hanna's farcical wig, the entire show was a success. Even Mr. Kibbler's occasional lapses of memory kept the large audience in good humor.

Carmel's Joseph Jefferson, J. W. Hand, as an exploiter of unproduced tragedies, played his part with an amount of 'pep' of which many a younger man would be quite proud.

J. Selby Hanna, as "Jack Mulberry, in pursuit of fortune," was admirably cast, and played the character like he meant it.

Did you ever see Fanny Rice? Well, in the part of the servant, "Susan," Mrs. Clara B. Leidig had the same affect upon the audience as did the popular Fanny.

Mrs. M. E. Hand, who produced the comedy, has a genius for casting her players exactly where they belong. For instance, as the studious, harassed "Professor," Walter G. Moffat fitted the part like a glove, and Miss E. A. McLean, as the "Professor's wife," with her icy puritanical manner, made the audience sympathize whole heartedly with the husband.

Betty Waud, prettily costumed, played the young married (and suspicious) daughter charmingly, and Tom Reardon was a husband that any nice girl might desire.

Grace Wickham never for a moment forgot that she was the "imp of the household," while Bonnie Hale, as "Prowl," usher at the university, and as the maid "Marie," was pert and pretty.

Comedies, for their success, depend primarily upon presenting their climaxes at the psychological moment. They happened just right the other night.

Annual Report of Arts and Crafts

The following report of activities was made at the recent annual meeting of the Arts and Crafts Club:

The Club has held twelve regular monthly meetings, published three quarterly reports in the Pine Cone, and has been directly responsible for eighteen entertainments, besides donating the use of the hall for the Red Cross benefit last May. Fourteen new members have been added, three being honorary. One member has been lost by change of residence. The Summer School of 1917 was a success, as usual, and arrangements are well under way for the session of 1918. The literary section continues its readings of Dickens.

The Club is in a prosperous condition, despite the many claims upon its resources, due to war-time conditions, and faces the coming year with confidence. The Treasurer's report shows balance on hand last May of \$80.27, disbursements of \$457.67, and a present balance of \$242.75.

The Club has completed the payment for the land purchased last year; has bought War Emergency Stamps for the Artists' Fund; made a donation for Syrian and Armenian relief; sent a substantial gift to the War Victory Fund to establish recreation houses for American boys in France; has promoted war saving, food conservation, the purchase of Thrift Stamps; has established a Red Cross Knitting Fund, and has purchased a bond of the Third Liberty Loan.

The Arts and Crafts Club is not a money making institution either for itself or for individuals, and foresees that all its present surplus, and more, will be required for the continuance of its usefulness.

In the line of legislative activities, the Club has joined the Law Enforcement League; supported the Susan B. Anthony Suffrage Bill; and protested vigorously against the Zone Postage Law by resolutions and personal letters to Senators and Representatives.

The following partial list of entertainments, given during the past twelve months, under the auspices of the Arts and Crafts, will serve to suggest the hard work done by the President and her loyal aides:

May, 1917, Red Cross Benefit; Entertainment by Mrs. Hand.
July, 1917, Reception to Artists and Musicians; play, "Androcles and the Lion."
August, 1917, two Sunday afternoons At Home.
September, 1917, Reception to Soldierettes; play, "Green Stockings."
November, 1917, Hoover Recipe Party.
December, 1917, Christmas play; Reception to artists at opening of Exhibition of Paintings.
January, 1918, New Year Breakfast at Carmel Highlands Inn.
Feb. March, 1918, Three Afternoon Teas for Red Cross Knitting Fund.
March, 1918, Mrs. J. G. Howard Reading for Belgian Relief.
April, 1918, Boys' Club Party; play, "A Night Off."

The Board of Directors are officers: President, Mrs. M. E. Hand; vice president, Mrs. A. McDow; recording secretary, Miss E. Harrington; corresponding secretary, M. De N. Morgan; treasurer, Miss E. M. Tilton; Federation secretary, Mrs. M. H. Bremner and members Miss E. A. McLean, Miss L. R. Lichtenthaler, Miss M. Louise Hutchinson.

EMELINE HARRINGTON,
Recording Secretary

CLUB NOTES

By MISS I. A. JOHNSON

At the annual meeting of the Arts and Crafts Club, the report of the Boys' Club, under the Social Service section, was presented. There were 41 meetings, with an attendance of 410; also three social evenings, when girls were invited; and a "hike" to the Pacific Grove Museum. Miss Culbertson made 50 gallons of chocolate for these meetings. We wish to tender thanks to the community which has so generously enabled us to give the boys a pleasant evening each week.

The Literary section of the Arts and Crafts Club has just closed its fourth year of readings from Dickens, having taken up "Nicholas Nickleby," "Martin Chuzzlewit," "Dombey & Son," and "The Pickwick Papers."

EDITORIAL BRIEFS

The report of the Arts and Crafts Club, published in this issue, is an interesting and instructive document, and should be read with pride and satisfaction by every resident of Carmel. This organization accomplishes a great amount of community service.

Literary Afternoons

A series of literary afternoons is announced for the benefit of the Red Cross.

Mrs. Sydney Yard, chairman of the dramatic section of the Arts and Crafts Club, will inaugurate the series next Thursday with the reading of two of Lord Dunsay's plays—"The Queen's Enemies" and "Tents of the Arabs."

The silver offering will be devoted to the knitting fund of the Red Cross. Tea will be served. The hostesses will be Mrs. A. McDow, Mrs. M. H. Bremner, Miss M. E. Mower, Miss M. Louise Hutchinson.

Lecture on Russia

Prof. Alexander S. Kaun is to lecture on Russia, and her people on Friday evening at 8 o'clock, June 14, at Arts and Crafts Hall. His subject will be "Russian Realities". Mr. Kaun will be glad to answer questions concerning the many problems of Russia at the close of his talk. Half of the receipts of the evening will be contributed to the Carmel Red Cross chapter.

Boarding Accommodations

The Pine Inn, La Playa and the Monte Verde Hotels can be recommended to students and their friends. Furnished cottages may be rented for the summer.

Carmel-by-the-Sea is the summer home of artists and writers of national reputation. In fact, it is composed largely of people interested in artistic, literary and musical pursuits, whose numbers are greatly augmented each summer when the population is more than trebled. It is located on the Monterey peninsula, three miles from the historic city of Monterey, the ancient Spanish Capital of California, and about 100 miles south of San Francisco. It lies in a pine forest on the western slope of hills overlooking the Pacific Ocean. The scenery is both picturesque and varied, the color equals that of Italy, the climate is cool and invigorating throughout the summer months—a country of the cypress, the pine, the eucalyptus and the creeping evergreen oak; of sandy bathing beach, glistening sand dunes and rock-bound coast; of beautiful drives, Spanish Missions, strange “marine gardens” and outdoor sports.

On the one hand, Point Lobos, whose rocks and promontories recall the Dalmatian coast; on the other, Cypress Point and the famous “17 Mile Drive”; while the peaceful valley of the Carmel River stretches from the coast far away into the interior.

The City of Monterey is on a branch line of the Southern Pacific railroad. Auto stages make frequent trips between Monterey and Carmel-by-the-Sea during the day.

For further information and reservations apply to Miss M. DeNeale Morgan, Carmel-by-the-Sea, California.

CARMEL SUMMER SCHOOL OF ART

*Carmel-by-the-Sea
California*

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F I F T H S E A S O N

CARMEL-BY-THE-SEA
CALIFORNIA

July Eighth to August Thirty-first
Nineteen Eighteen



M. DENEALE MORGAN INSTRUCTOR

Member National Association Women Painters and
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Artists Guild, Chicago
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Classes in
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45

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9 until 11 o'clock

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from 3 to 5 o'clock.

Art Exhibition

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are waves and tempestuous marine
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Fine Music for Summer Plays

Casts Are Announced

The music for "Pygmalion
and Galatea" and "Alice in
Wonderland" will be provided
by the Mare Island Naval Or-
chestra, under the direction of
Frederick Preston Search.

This organization is com-
posed of some of the most dis-
tinguished musicians in the
country, who have enlisted in
Uncle Sam's naval force in
order to do their "bit toward
keeping up the spirit of the
boys who are traing for ser-
vice on the battleships. Our
fellow-townsmen, the well-
known cellist, is now one of
the band-masters at Mare Is-
land, and through the courtesy
of the Navy Department, he
is permitted to bring his or-
chestra to Carmel.

Evening of Music a Brilliant Success

Owing to the fact that our visit-
ing musical critic carried away with
him his review when he took the
morning train on Monday, the Pine
Cone is not presenting an expert in-
dividual criticism of the artists who
gave their services toward making
Saturday's Evening of Music each a
brilliant success.

That there was not even standing
room by nine o'clock is sufficient
proof that the artists were of the
highest type, and that each of them
was obliged to respond to many en-
cores, indicates that Carmel audi-
ences are in themselves excellent
judges of that which is good.

The much needed piano for Arts
and Crafts Hall will now have a fund
toward its purchase, made possible
by the services of these splendid
artists. And the Red Cross, too,
will be the richer.

It is to be hoped that when next
Miss Therese Ehrman, Signor An-
tonio De Grassi, Mr. Lawrence
Strauss and Mr. Isia Seligman come
to Carmel a fine grand piano will
be awaiting them.

NOTES

Madam Anne Dare, who promoted
the concert, shared with the music-
ians the compliments for the suc-
cess of the affair.

Army officers and many Del
Monte sojourners were in the audi-
ence.

A new piano is certainly a nec-
essity. Two pianos were required
to complet the program.

The new opera chairs were used
for the first time on Saturday. They
are solid and comfortable.

Splendid Sale of Tickets for Saturday's Evening of Music

With such a distinguished
group of artists contributing
to the benefit program to given
at Arts and Crafts Hall next
Saturday evening, the house
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Each of the four artists could
readily draw a full house un-
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Mr. Isia Seligman, the young
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playing an active part in con-
tinental musical life, and next
Saturday night marks her first
appearance since her return
to her native state.

The following program has
been arranged:

AN EVENING OF MUSIC

ARTS AND CRAFTS HALL

SATURDAY, AUGUST 3, 1918

Concert 9 P. M. Sharp

(No seating during music)

Mr. Isia Seligman - Pianist

Mr. Lawrence Strauss - Tenor

Signor Antonio de Grassi - Violinist

Miss Therese Ehrman - Accompanist

Tickets, 85 Cents, war tax included

Net Proceeds Equally Divided
Carmel Red Cross Chapter
Arts and Crafts Piano Fund

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PROGRAMME

I—

1. Prelude - - - - - Seligman
2. Meditation - - - - - Tschaiikowsky

Mr. Isia Seligman

II—

1. Embarquez-vous - - - - - Godard
2. Extase - - - - - Duparc
3. Fantoches - - - - - Debussy
4. Il Neige - - - - - Bemberg

Mr. Lawrence Strauss

III—

1. Ave Maria - - - - - Schubert
2. Berceuse - - - - - Antonio de Grassi
3. Guitarre - - - - - Moskowski-Sarasate

Signor Antonio de Grassi

PROGRAMME

IV—

1. Lullaby - - - - - Hamilton-Harty
2. There Was a Jolly Miller - - - - - Leo Ornstein
3. Do Not Go, My Love - - - - - Richard Hageman
4. Charming Chloe - - - - - Edward German

Mr. Lawrence Strauss

V—

- Faust Fantasy - - - - - Wieniawski

Signor Antonio de Grassi

VI—

- Polonaise, A flat major - - - - - Chopin

Mr. Isia Seligman

The National Anthem

FOREST THEATRE

Carmel-by-the-Sea

Fourth annual production of the
ARTS AND CRAFTS CLUB

Friday and Saturday, August 16 and 17, 1918

THE DRYAD

By Mary MacMillan

The Dryad	-	-	-	Virginia Whitehead
The Boy	-	-	-	Galt Bell
Jen	-	-	-	Douglas Whitehead
A Wood-chopper	-	-	-	Phil Whiting

Scene near a fountain in an old park

WRITING HOME

By P. Wetherall

Mrs. Ralston	-	-	-	Blanche Tolmie
Madge Ralston	-	-	-	Alice H. Ward
Ben Ralston	-	-	-	Belknap Bates
Miss Evans	-	-	-	Effie A. McLean

A little country town somewhere in America

THE CAT AND THE CHERUB

By C. B. Fernald

Wing Shee	-	-	-	Garnet Holme
Chim Fang	-	-	-	D. L. James
Hoo King	-	-	-	Theodore Criley
Wing Sun Luey	-	-	-	Walter G. Moffat
Ah Yoi	-	-	-	Katharine Cooke
Hwah Kwee	-	-	-	Clara B. Leidig
Hoo Chee	-	-	-	Glenn Leidig
The Policeman	-	-	-	Eugene Pierce
The Cat	-	-	-	Peter J. Hicks
Chinese	-	-	-	John Mahoney
				Milner Cannon
				Frank Happ
Chinese Women	-	-	-	Lourdes Narvaez
				Inez Fraties
				Jean Taylor
				Marian Smithson

A street in San Francisco Chinatown, 1905

PLAYS PRODUCED BY GARNET HOLME

The Arts and Crafts Club gives thanks to Warren D. Alien and Ruth Cornell for special music, to D. W. Willard for stage setting, to Phil Whiting for properties, to Madam Ann Dave and George J. Seideneck for kindly co-operation.

CARMEL PINE CONE PRESS

Splendid Concert Soon

The Arts and Crafts Club needs a piano in order that Carmel may have more music. A splendid Weber grand is available at a reasonable price, and a number of visiting musicians have offered to give an Evening of Music to help purchase the instrument and also to contribute to the local Red Cross funds.

Mr. Lawrence Strauss, the tenor, Mr. Isia, Russian pianist, and Signor Antonio de Grasse, violinist, who have been in Carmel this summer, have arranged to give a concert on Saturday evening, August 3, at Arts and Crafts Hall. A splendid program has already been prepared.

Miss Therese Ehrman will be accompanist.

A Musical Treat

Lovers of music will be glad to know that arrangements have been completed for the appearance of the celebrated Russian pianist, Isia Seligman, in a piano recital, at Arts and Crafts Hall, Carmel, on Friday evening, October 18.

When this young artist appeared in San Francisco he won the unanimous praise of the press. Redfern Mason pronounced him "the finest pianist this side of the Rockies."

Before coming to America Mr. Seligman played forty-nine Red Cross concerts in Siberia. It will be remembered that he, with others, gave his services this summer for the benefit of the Red Cross and for the Arts and Crafts Piano Fund, so that he may confidently look for the hearty support of the members of these organizations.

Tickets will be on sale at the Book Shop. Adults 75 cents, children 50 cents. War tax extra.

Large Attendance at Three Plays

The summer plays each July, given under the auspices of the Forest Theatre Society, have become an established institution—a regular, set yearly affair—an occupies first place in Carmel's things dramatic; it is the annual classic, as it were.

But the Forest Theatre Society must look to its laurels. For the fourth time now the Arts and Crafts Club has come along with an annual dramatic production, and each time has come nearer attaining the distinction of presenting the best show of the year.

In 1915 the club gave us "The Man From Home," in 1916 "The Piper," in 1917 "Androcles and the Lion," and this year, with Garnet Holme as producer, we have just witnessed three splendid one act plays—"Writing Home," "The Dryad," and "The Cat and the Cherub."

Probably no play that has been presented here has been put on in so finished and artistic a manner as "The Cherub." Every line, every action, the scenes, the costumes, were wellnigh perfect. Many a professional group might well envy the work done by these amateurs.

"The Dryad" was a most delightful comingling of the sublime and the ridiculous. We are much indebted to the folks who came down from San Francisco to enact the characters in this charming little play.

"Writing Home" should for a time at least squelch some of our local calamity-howlers. Just such a pertinent vehicle was needed here to quiet the Never-can-tells and the I-told-you-sos with which we are afflicted. The cast did a fine bit of human patriotic work.

Farewell Piano Concert

Isia Seligman, the wonderful young Russian pianist, who is shortly to leave for New York, where he is scheduled to give a number of concerts, is to give his farewell California concert in Carmel on Thursday, evening, December 19, at Arts and Crafts Hall. Tickets are now on sale. Mr. Seligman played here some months ago for a Red Cross benefit, and his large audience was charmed and delighted. Carmel should give him a genuine California sendoff.

Tonight's Concert

Seldom does it happen that an artist of the attainments of Isia Seligman performs in a community of the size of Carmel, therefore the lovers of music here should turn out in large numbers tonight to hear this master of the keys.

On Mr. Seligman's last appearance here, Arts and Crafts Hall was crowded to the doors, and those present showed their appreciation of his talents in no uncertain manner. A fine program has been prepared for tonight, and the splendid advance sale of tickets should be supplemented by a generous box office sale.

Mary Austin Gives Interesting Talk

Arts and Crafts Hall was comfortably filled last Friday evening by those who had come to hear Mary Austin lecture on "The New Principle of Nationality."

Probably the dominant thought carried away by Mrs. Austin's hearers was that ante-bellum conditions—economic, political, social and moral—had gone, never to return. Even now we are in the midst of an evolutionary era.

Peace, not the peace to follow this war, but general peace, is a long way off. "There will be revolutions, upheavals, risings, for years to come at the close of this war," says Mrs. Austin. The adjustments must be made mainly along racial lines. The attempt of the Central Powers to force upon peoples that which is opposed to environment and soil characteristics cannot but fail.

Not the least interesting feature of the evening came at the close of Mrs. Austin's talk, when several of the audience asked questions on a variety of apropos subjects. In the main these questions were satisfactorily answered.

Touching the benefit for which the evening's affair was given—Armenian and Syrian relief—Mrs. Austin said: "We must not permit those peoples to be exterminated, not so much because of the suffering involved, but because they have so much to contribute to the working out of an adequate readjustment of conditions."

The offering amounted to over forty dollars.

Farewell California Concert

BY

ISIA SELIGMAN

AT

ARTS AND CRAFTS HALL

Carmel-by-the-Sea, California

THURSDAY, DECEMBER 19, 1918

PROGRAM

I

- (a) Ballade—A Flat Major Chopin
- (b) Etudes—F Minor, G Flat Major Chopin

II

- (a) Etude Scriabin
- (b) Meditation Tschaiikowsky

III

- (a) La Soiree Dans Grenade Debussy
- (b) Dance Negre Cyril Scott
- (c) Gavotte Glasunow
- (d) Preludes in G Minor, C Sharp Minor
Rachmaninoff

IV

- Islamey—Fantaisie Orientale Balakirev

Monday evening we got a close view of conditions in famine-stricken Armenia and Syria by hearing the address of Ablahat O. Samuel, a Christian Syrian, of Tabriz, Persia, at Arts and Crafts Hall.

Prof. G. C. Carlisle of the Monterey High School will give a talk on "West Coast Birds," with lantern slides, in Arts and Crafts, at 4 o'clock tomorrow afternoon, under auspices of the Carmel Audubon Society. The general public, including the school children, cordially invited.

A Pleasant Evening

Carmel's Junior Red Cross organization is over sixty dollars to the good as the result of last Friday evening's affair at Arts and Crafts Hall.

Mrs. V. Mott Porter's recital of ancient Irish tales was a most charming and interesting event. Old and young were carried along for over an hour by this gifted lady's talk about Ireland's kings and fighting men and the beautiful colleens and fairies. One must know this subject well and intimately and lovingly to "get it over." With such a sympathy and understanding does Mrs. Porter handle her subject that she not only "gets it over," but her hearers actually, like Oliver Twist, "want more."

Miss Blanche Tolme supplemented and enhanced the recital by the singing of several songs in the Gaelic language.

Dancing, the first since the beginning of the flu epidemic, concluded the evening's entertainment.

Report of Treasurer of the Arts and Crafts Club of Carmel for the Year 1918

Receipts		Disbursements	
Club dues	\$ 145.50	Donation Armenian Relief Fund	\$ 10.00
Membership fees	27.50	Cash entertainment Ar. Relief Fund	24.50
Cash from plays given by club	591.25	Donati'n R.C. knitting fund	37.50
Rent of hall	40.25	Donati'n War Victory Fund	26.00
Cash from readings R. C. knit. fund	37.50	Half net receipts concert for R. C.	62.00
Cash from entertainm'ts, Armenian Relief Fund	24.50	Purch Lib'y Bonds	100.00
Cash from concert-Commissions from Sum. Art School	174.55	Paid taxes	33.65
	12.10	Paid insurance	83.25
Total	\$1053.15	Chairs for hall	149.10
		Miscel. expenses—repairs, setting chairs, etc.	432.84
		Total	\$ 896.84

Mrs. A. McDow of the Arts and Crafts Club announces that to encourage the domestic arts, the Craft Department of the Club offers a prize of \$5.00 for the best braided and sewn rug submitted for the Art Exhibition here, probably in July.

The competition is open to all in Carmel, and any further particulars may be obtained from the Craft chairman, Mrs. McDow.

In the near future, under the auspices of the Arts and Crafts Club, Clarence Risley will present a company of home talent in "The Varsity Coach," a cast for which is now being selected. Eunice T. Gray wrote the comedy.

On Friday evening last a group of well known and talented musicians from San Francisco—George Kruger, pianist; Guiseppe Jollan, violinist; Mlle. Grace Gardner, soprano, and Miss Maybel S. West, accompanist, rendered a splendid program before a small but appreciative audience.

On Saturday afternoon, under the auspices of the "American Friends of Musicians in France," another program was presented by such distinguished artists as Horace Britt, Elias Hecht, Emilio Puvans, and Ruth Coniston.

Both affairs were worthy a much larger attendance, but lack of promotion and publicity, and also the short interval between the events precluded this.

The Carmel Club of Arts and Crafts sent the following delegates to attend the district convention of the Federated Women's Clubs of California, held last week at Watsonville: Mrs. M. E. Hand, Mrs. A. McDow, Mrs. Sydney Yard and Miss M. DeNeale Morgan.

The annual meeting of the Carmel Club of Arts and Crafts takes place next Tuesday evening. Reports of officers, general business and election of officers should induce a large attendance.

Annual Report of Arts and Crafts

Twelve regular monthly business meetings have been held during the past year.

Entertainments of various kinds have been held under the auspices of the Arts and Crafts:

April, 1918, play, "Night Off."

Benefit Tea, Red Cross Knitting Fund.

Benefit Tea, Armenian Relief.

Benefit Tea, Belgian Relief.

June, 1918, Russian Lecture, half proceeds to Red Cross.

July, 1918, Exhibition of Paintings and textiles, beginning with reception and lasting one month.

Ben. Tea, Armenian Rel.

By and for Jun. Red Cross

Participation in For. Theatre plays.

Dance for cast of plays and Mare Island sailors.

August, 1918, Benefit for Carmel Chapter Red Cross.

November, 1918, Pine seedlings set with appropriate services in honor of Serra's birthday.

Concert.
Benefit Syrian and Armenian Relief.

Donations have been made to:

War Victory Fund.

Knitting Fund Carmel Red Cross Chapter.

Syrian, Armenian and Belgian Relief.

General Fund Carmel Chapter Red Cross.

Three new members have been added. Two, temporarily placed on the absent list, have returned.

The club has purchased garden hose, chairs, curtains, piano cover, a \$50 Liberty bond. The old piano has been sold and the proceeds applied to the purchase of another instrument.

The club has passed three notable resolutions:

Endorsing appeal for conference on League of Nations, and sending a representative to the conference in San Francisco.

Asking a Constitutional Amendment to destroy polygamy.

Declaring the club "unalterably opposed to Bolshevism."

The Summer School of 1918 was small in numbers but satisfactory in results.

Officers and committees have continued to work in utmost harmony. Having come prosperously through the difficult period of the war, the club is now facing the no less difficult period of reconstruction with courage and hope.

Officers chosen at the annual meeting for the ensuing year are: President, Mary E. Hand; vice-president, A. McDow; recording secretary, Emeline Harrington; corresponding secretary, M. De Neale Morgan; treasurer, Etta Tilton; federation secretary, Isabel Bunting. Directors, in addition to the six officers named, are Anne Dare, George J. Seideneck, Hamilton A. Wolf.



Hostess

CONCERT

ARTS AND CRAFTS HALL

Carmel-by-the-Sea, California

FRIDAY EVENING, JULY 11, 1919

Cleveland String Quartette

Mr. NIKOLAI SOKOLOFF - - - First Violin
Mr. LOUIS EDLIN - - - Second Violin
Mr. HERMAN KOLODKIN - - - Viola
Mr. VICTOR DeGOMEZ - - - Violoncello
Assisted by
Mrs. JOHN B. CASSERLY - - - Piano

PROGRAMME

- 1.--Quartette in C Major - - - - - *Mozart*
Adagio - Allegro
Andante Cantabile
Menuetto
Molto Allegro
- 2.--Sonata, for Piano and Violin - *Cesar Franck*
(First and second movements)
Allegretto Ben Moderato
Allegro
- 3.--Notturmo, Scherzo - - - - - *Borodin*
(From second quartette)
- 4.--Quartette in C Minor, op. 51, No. 1, *Brahms*
Allegro
Romanze
Allegretto molto moderato e comodo
Finale (Allegro)

The entire net receipts will be contributed to
endowment fund of the
American Memorial Hospital, Rheims, France

Who They Are

The artists of the Cleveland Symphony Orchestra, who are to play for Carmel on Friday evening, July 11, at Arts and Crafts Hall. The quartette of eminent musicians is made up of Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra, who is well known on the Pacific Coast. He conducted the Philharmonic Orchestra in San Francisco, and prior to that was director of the Inisfail Quartette in the same city. He has won distinction in the East as conductor of the Cincinnati Symphony, and he was guest conductor of the Chicago Symphony. In New York he conducted Symphony and Philharmonic orchestras.

Louis Edlin is concert master of the Cleveland Orchestra. He is a violinist of rare ability. In Paris he studied under distinguished masters, and was also a pupil of Kreisler. Four years before joining the Cleveland organization he was a first violinist in the New York Philharmonic.

Herman Kolodkin has been five years with the New York Symphony Orchestra. He is now first viola in the Ohio city and is a player of distinguished beauty in tone.

Victor de Gomez is the principal cellist of the Cleveland Orchestra, and is a Californian by birth. He achieved remarkable success with the Philadelphia Orchestra and with organizations of high standing in chamber music.

Now that you know who they are and that Mrs. John B. Casserly will assist at the piano, reserve a ticket at once, as only two hundred can be sold.

An Hour of

RUSSIAN FOLK SONGS

ARTS AND CRAFTS HALL

Tuesday Evening, August 12

Sung by Vasely Vasselievitch Anikeef
Accompanied by Harriet J. Wilson
Story of Songs told by Ann Dare

PROGRAM

1. The Linden Tree
2. Dubinushka
3. Caucasian Lullaby
4. Cossak's Love Song
5. When We Had Happy Days
6. Not For Me the Spring Comes (Prisoners' Song)
7. Caucasian Mothers' Song
8. Mother Volga
9. Ei Ohynem (Heave Ho!)
10. The Lonely Oak
11. The Little Rope
12. For Long I Have Tried
13. Goose Girl
14. Vodka Song
15. Funeral March (Revolution of 1905)
16. The Marseillaise (Russian)

Carmel Pine Cone Press

Program Announced

Among the interesting numbers on the program for next Monday evening's entertainment at Arts and Crafts Hall, under the direction of Miss Jeannette Hoagland, will be solo dances by Ruth Pudan and Fay Murphy, recitation by Phyllis Overstreet, menutetto by Lucy Abel, Ruth Pudan; Shelia Harthorn, Constance Heron, Jean Taylor, Janette Howard; group dances by Fay Murphy, Janet Barber, Vere Basham; Mrs. F. C. Pudan will render several vocal numbers, and Miss Hoagland will give one of her interpretations. The program will be followed by dancing. Tickets are now on sale.

NOTES OF ART

Carmel has had many notable exhibitions of paintings, and could well rest content with its established reputation in this respect. But progress and high ideals is the watchword, and it is certain that the exhibition which opens tonight at Arts and Crafts Hall will be the best ever held here. More than thirty artists will show canvases.

The sixth season of the Carmel Summer School of Art begins on Monday, July 7, and closes August 30. M. De Neale Morgan is this year's director. Directors of other years were William Chase, C. P. Townsley, Matteo Sandona.

ARTS AND CRAFTS HALL

An Hour of Russian Folk Songs

Farewell of Vasely Vasselievitch Anikeef

SONGS of the PEASANTS

SONGS of the RIVER BARGEMAN

SONGS of the WORKINGMAN

SONGS of the PRISONER

and Lullabys, Cossak Love Songs, and Caucasian Songs

The great Revolutionary Funeral March of 1905

150 Tickets at 85c., at the Book Shop

TUESDAY, AUGUST 12, at 8:30 Sharp

Secure tickets early—demand large

ALLAN BIER

offers a program of intimate
PIANO MUSIC

Arts and Crafts Hall, Tomorrow (Friday) Evening, 8:30

Admission \$1.10, which includes war tax

Attractive Program Arranged for "Hour of Russian Folk Songs"

The Hour of Russian Folk Songs, to be given at Arts and Crafts Hall next Tuesday evening, promises to be a most interesting affair.

Vasely Vasselievitch Anikeef, the young Russian basso, who will sing the songs, has been known to the people of Carmel as "Vasha." With a voice which five years ago the Metropolitan Opera of New York offered to train and which the critics of today say is the finest untrained bass in America, if not in the world, has for six months past been doing a porter's work in a Carmel hotel.

The young man will sing in his native costume the songs of this peasant, the Siberian prisoner, the laborer, the river boatman, Cossack love songs, Caucasian lullabys, and the great Funeral March of the Revolution of 1905.

The motif of much of the Russian music, which today so grips one, is based upon these wonderful peasant songs, so, from the point of view of musician the concert should prove of interest.

This "Hour of Russian Folk Songs" will be the young Russian's farewell to Carmel, for he leaves shortly to study, instruction having been made possible through the generosity of Mrs. J. B. Casserly, who heard him at Ann Dare's studio a few weeks ago.

Harriet J. Wilson, who accompanies Vasia, has been most successful in her work in Russian folk music, and is a musician of fine sensibilities.

Ann Dare, who will tell the story of each song, has been in Russia and Siberia, and after her return from there gathered about her a group of Russian peasant singers, who did some very successful and charming work in southern California.

As the program is rather unusual, the doors will close at 8:45 sharp, when the program opens.

Only 150 tickets are for sale (at the Book Shop). Many have already been sold in Monterey and Pebble Beach.

Art Lovers Delighted

The Arts and Crafts Club, under the auspices of which the annual exhibition of pictures is now being held here, is justly proud of its achievement in presenting so large and varied a display of the work of many artists. In all 108 canvases, photographs and pen and ink sketches are shown at Arts and Crafts Hall.

A large and discriminating assemblage was in attendance at the opening last Thursday evening. It was something more than a social function. Criticisms, pro and con, likes and dislikes, concerning the pictures, were freely and audibly uttered.

The exhibitors are: Godfrey Fletcher, Lucy Pierce, Charlton Fortune, Evelyn McCormick, Phillips Lewis, Esther Stevens, Kate Carew, William Adam and Armin Hansen, of Monterey; Thomas S. Parkhurst and John O'Shea, of Carmel Highlands; M. De Neale Morgan, Edith Russell, William C. Watts, Ida S. Longyear, Ida A. Johnson, A. H. Vachell, Hamilton A. Wolf, E. McKnight, George J. Seideneck, Paul C. Prince, Ida M. Curtis, J. M. Culbertson, Helen C. Brown, Jane G. Powers, L. S. Slevin, L. F. MacDougal, Guy Rose and William P. Silva, of Carmel. A Wm. Ritschel marine, loaned by Dr. and Mrs. D. T. MacDougal is also exhibited.

The exhibit will continue until August 1, open to the public every afternoon, Sundays excepted, from 2:30 to 5 o'clock.

It is requested that the young people and children visit the exhibit, and vote upon their first and second choice.

Carmel Knows How

Carmel-by-the-Sea, Cal.

Friday, Aug. 29, 1919

With two hundred boys of the Pacific Fleet, I was the supper and theatre guest this evening of the residents of this beautiful city of artists and literary people,

Two hundred and twenty post-cards, stamped, and bearing the above message and a picture of the beach and bath house, were distributed to the sailors who were the city's guests last Friday. These cards, signed and addressed, were sent into twenty-eight States, not including California, as follows:

New Jersey, Georgia, Colorado, New York, Virginia, Tennessee, Massachusetts, Maryland, Rhode Island, South Dakota, Connecticut, Illinois, Ohio, Kansas, Iowa, Kentucky, Indiana, Texas, Pennsylvania, Arkansas, New Mexico, Wisconsin, Nebraska, Oklahoma, Missouri, Washington, Nevada and New Hampshire.

The heading on this article is a paraphrase of what former President Taft said of San Francisco. We do not say it; the boys who were here said it over and over again in many ways.

Carmel's wonderful community spirit was on tap in abundance for this occasion. The committee in charge had everything it needed—money, food, transportation, labor, entertainment—and then some.

The Arts and Crafts Club, which took the initiative in getting up the affair, desires to thank all who in any way contributed to its success.

A full attendance of the members of the Carmel Bird Club is requested at the meeting in Arts and Crafts Hall on Friday afternoon, October 10. There will be election of officers.

CONCERT

BY

FREDERICK PRESTON SEARCH

VIOLONCELLIST

Assisted by

E. F. Foerstel, Violinist

Mrs. Romaine Hunkins, Pianist

ARTS AND CRAFTS HALL, CARMEL

8:30 Friday Evening, September 5

Admission \$1.10
which includes war tax

Tickets at the
Book Shop

Thanksgiving Doings

Thanksgiving morning dawned bright and clear in Carmel, after a night of cold and wind. A very successful community service was held at the Forest Theatre, and at the Christian Science service there was a large attendance.

A great many interesting things were done at the old-fashioned party in Arts and Crafts Hall in the evening, concluding with general dancing and "eats."

CONCERT

ARTS AND CRAFTS HALL

Carmel-by-the-Sea, California

FRIDAY EVENING, JULY 11, 1919

Cleveland String Quartette

Mr. NIKOLAI SOKOLOFF - - - First Violin
Mr. LOUIS EDLIN - - - Second Violin
Mr. HERMAN KOLODKIN - - - Viola
Mr. VICTOR DeGOMEZ - - - Violoncello

Assisted by

Mrs. JOHN B. CASSELY - - - Piano

PROGRAMME

1. Quartette in C Major - - - - - Mozart
Adagio - Allegro
Andante Cantabile
Menuetto
Molto Allegro
2. Sonata, for Piano and Violin - Cesar Franck
(First and second movements)
Allegretto Ben Moderato
Allegro
3. Notturmo, Scherzo - - - - - Borodine
(From second quartette)
4. Quartette in C Minor, op. 51, No. 1, Brahms
Allegro
Romanze
Allegretto molto moderato e comodo
Finale (Allegro)

The entire net receipts will be contributed to
endowment fund of the
American Memorial Hospital, Rheims, France

Arts and Crafts Hall

Friday, April 16

8:00 P. M.

The Carmel Players Will Present

"A NIGHT OFF"

Augustin Daly's Four-Act Comedy

Under direction Mary E. Hand President
Cast of Characters

(In the order of their appearance)

Susan, the "brassiest" - - - Clara B. Leidig
Prowl, usher at the University - - - H. Mano
Justinian Babbitt, Professor of Ancient History
Argyll Campbell
Harry Damask, his son-in-law - George J. Seideneck
Angelica Damask, the eldest - - Ruth Radcliff
Marcus Brutus Snap, in pursuit of fame and fortune
Joseph W. Hand
Mrs. Zantippa Babbitt, Professor of Conjugal
Management - - - Effie A. McLean
Nisbe, the youngest, "imp" of the household
Grace Wickham
Maria, maid in Damask's household - Mabel Atkin
Jack Mulberry, in pursuit of fortune, under
the name of Chumley - - Herbert Hand
Lord Mulberry, in pursuit of Jack - Wm. T. Kibbler
Adults 50c. Children 25c.

Carmel Club of Arts and Crafts OPENING RECITAL, SEASON 1920-21

Arts and Crafts Hall

8th July, at 8:15

PROGRAM

FRENCH SONGS

1. *Psyche* - - - - - Paladilhe
2. *Chere Nuit* - - - - - Bachelet

RUSSIAN SONGS

1. *Before My Window* - - - - - Sergei Rachmaninoff
2. *Flowers of Love* - - - - - A. Borodine
3. *Lilacs* - - - - - Sergei Rachmaninoff
4. *Floods of Spring* - - - - - Sergei Rachmaninoff

MME. OLGA BRASLAN

1. *Still as the Night* - - - - - Bohm
2. *Requiem* - - - - - Sydney Homer
3. *My Way's Cloudy, Negro spiritual* - - - H. T. Burleigh
4. *Invictus* - - - - - Bruno Hahn

MR. CLAUD ARGALL

- Tone-Enchings of Carmel (Piano Miniatures)* - - - Cator
- a. *Song of the Mermaid*
 - b. *In an Ocean Cave [Point Lobos]*
 - c. *Interlude*
 - d. *Dreams*

THOMAS VINCENT CATOR

1. *Uncle Rome* - - - - - Sydney Homer
2. *Who is Sylvia* - - - - - Schubert
3. *Sailing (Poem by Herbert Bashford)* - - - Cator

MR. CLAUD ARGALL

1. *When May-buds Tempt the Bee (Moore)* }
2. *Robin Adair* } - - - Cator
3. *Where the Bee Sucks (Shakespeare)* }
4. *I Saw Thee First When Cherries Bloomed* - - - Cadman

MME. OLGA BRASLAN

Splendid Concert Soon

It will be the privilege of the residents and visitors in Carmel to hear a remarkably artistic and interesting song recital on the evening of Thursday, July 8, at Arts and Crafts Hall, under the auspices of music section of the Carmel Club of Arts and Crafts, of which Madam Ann Dare is the chairman.

Mme. Olga Breslan, one of the most distinguished dramatic sopranos in the West, will appear in join recital with Mr. Claud Argall, whose rich baritone voice has delighted audiences in all parts of the United States.

Mr. Thomas Vincent Cator, the composer-pianist, who is directing the Arts and Crafts summer course in music, and the music for the Forest Theatre, will accompany the artists and will also play (for the first time) his recently composed group of miniatures for the piano, entitled "Tone Etchings of Carmel."

Annual Report of Arts and Crafts Club

To the President of the Board of Trustees of the Arts and Crafts Club of Carmel, the Recording Secretary presents the following annual report:

There have been eleven regular meetings.

Three new members have been added.

Many subjects have been considered and the club has endorsed: The use of American-made goods; The Community Property law; The increase of the Elementary School Fund, and has offered to cooperate in the Restoration of Carmel Mission, and to aid financially in the completion of the Roll of Honor of Carmel War Service.

The club sent a delegate to the State Convention of Women's Clubs in May, 1919, and responded to various other invitations from sister clubs during the year.

Other activities include: Exhibition of the work of Peninsula and visiting artists in June; Carmel Summer School of Arts and Crafts in July and August; Reception to Sailors in August, in

EXHIBITION OF WATER COLORS

OF

BY

EASTERN ARTISTS

COLLECTED BY

AMERICAN FEDERATION OF ART
WASHINGTON, D. C.

ARTS AND CRAFTS CLUB
CARMEL-BY-THE-SEA, CAL.

DEC. 26, 1919 TO JAN. 8, 1920

Water Color Exhibition

At a date to be announced, probably between Christmas and New Year, there is to open, at Arts and Crafts Hall, an exhibition of water colors secured from the annual exhibitions of New York and Philadelphia Water Color Clubs. The exhibit will continue to about January 10. The names of the artists will be published next week.

PINE CONE PE

CARL H. JOHONNOT SUMMER CLASS in HAND WROUGHT JEWELRY Carmel : : California July 5th to August 7th 1920

GRADUATE OF PRATT INSTITUTE, BROOKLYN, NEW YORK.
INSTRUCTOR AT MECHANICS INSTITUTE
ROCHESTER, N. Y., FOR TEN YEARS.

Address, CARL H. JOHONNOT
1308 1/2 W. SANTA BARBARA AVE., LOS ANGELES, CALIFORNIA
CARMEL, CAL., AFTER JULY 1st
Tuition : Thirty-Five Dollars

which the public cordially participated and rendered great assistance; Thanksgiving fancy-dress neighborhood party in November; Exhibition of American Water Colors, December 26 January 8.

This report takes no account of the entertainments for which the Hall has been rented, but for which the Club is not otherwise responsible.

The Club has bought three dozen folding chairs, besides paying for its road work, and faces the future with its usual financial stability and hope of continued faithful cooperation of officers and members.

Emeline Harrington,
Recording Secretary

Summer Dances

Arrangements have been made for a series of public dances during the summer at Arts and Crafts Club House. The dances are in charge of George J. Seldeneck, and Mrs. E. A. Kluegel will be hostess, selecting her assistants.

The first dance will be given next Saturday evening, and will be followed by similar Saturday affairs on July 10, 17 and 31 and August 7, 21 and 28.

An excellent orchestra has been engaged for the season. Dancing will begin at 9 and last until 12, so that those who desire to attend the movies, may do so, and still enjoy several dances.

Carmel Summer School of Music

UNDER AUSPICES

Carmel Club of Arts and Crafts

—

PIANO, VOCAL and a class in HARMONY and THEORY

—

THOMAS VINCENT CATOR

Director and Instructor

Pupil of Ignaz Friedman, Karl Nawratil and

THEODOR LESCHETIZKY

Mr. Cator has acted as vocal coach for Mme. Guilia Valda of New York and Paris, who has been referred to by the Musical Courier as the most eminent of woman teachers

—

COACHING FOR CONCERT AND THE STAGE
a specialty

The course includes two private lessons a week in piano or voice,
and one class lesson in harmony

Tuition the same as that of the School of Art

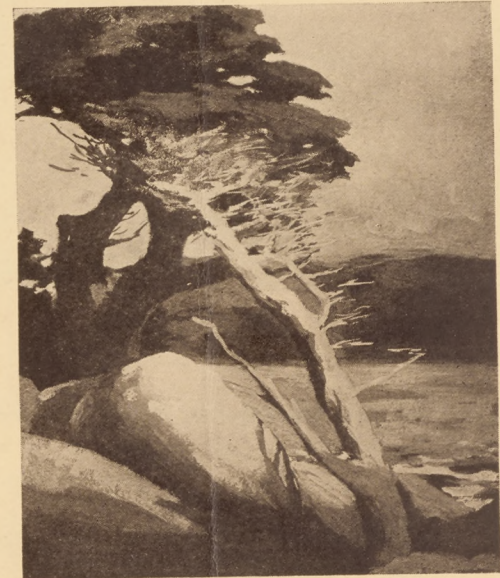
For further information and reservations of time, apply to Thomas
Vincent Cator, Seventh and Dolores sts., Carmel-by-the-Sea

CARMEL SUMMER SCHOOL OF ART

S E V E N T H S E A S O N

CARMEL-BY-THE-SEA
CALIFORNIA

JULY Fifth to AUGUST Twenty-eighth
NINETEEN TWENTY



M. DENEALE MORGAN
DIRECTOR and INSTRUCTOR

MEMBER National Association Women Painters
and Sculptors, New York
American Federation of Art, Washington, D. C.
San Francisco Art Association

To all interested in Home Craft work: Help to make a creditable exhibition of household craft work by sending in articles to be shown at Arts and Crafts Hall from July 12 to 17 inclusive.

Any article that has been made for home use is desired, such as rugs of all kinds, quilts, comforts and spreads, needle work, also basketry and like things.

Articles will be received at the hall next Monday morning. Exhibition to be from 3 to 5 daily. Mrs. A. McDow is chairwoman of the Craft Section.

This afternoon, from 3 to 5, there will be a special exhibition at Arts and Crafts Hall of fine art goods, in connection with home craft work.

A. McDow,
Chairwoman Craft Section

An Artistic Event

Few persons realize the long training and inherent spirit of art necessary for the successful presentation of a program such as Gwendolen Logan gave on Tuesday evening at Arts and Crafts Hall, but certainly those present appreciated fully the result.

"The Song of Solomon" was beautifully rendered. Walt Whitman's "Sea Birds" made a deep impression. The Charlotte Stetson group was greatly enjoyed, as was "Squancy Wort." But perhaps the finest art was shown in the French Ballads, which had all the simplicity and wildness of genuine folk-songs.

Another recital will be given on Thursday, Aug. 5, at Del Monte.

Restoration Activities

That the people of Carmel are much interested in the fund-raising campaign for Mission Restoration is evident from the large attendance at the Spanish affair last Thursday evening.

The redecorated and renovated Arts and Crafts Hall never held a gayer or better satisfied company of people, and credit is due Ann Dare and her club co-workers for the splendid entertainment provided.

There was an informative and interesting address by Rev. R. M. Mestres. "La Paloma" was sung with spirit and native fire by two of the San Gabriel entertainers, and they also gave the Snake dance. That Marian Boke can sing as well as act was made manifest by her rendition of two charming bergerettes. Lucy Rothe gave a delightful dance. Under the direction of Lottita Buckingham, eight of our own young people stepped the pic-



turesque Spanish figure dance.

After the formal program general dancing was enjoyed until midnight.

Restoration Activities

In every community in Monterey county the good work goes on. Money is being collected and entertainments given and planned.

The next event in Carmel to help along the \$100,000 campaign will be a chamber music concert at Arts and Crafts Hall on Wednesday, August 25, by Frederick Preston Search, assisted by E. F. Foestel, formerly concertmaster of the St. Paul Symphony; Joseph Rosenfeld, solo viola of the Los Angeles Philharmonic Orchestra; Frank Moss, pianist, of Honolulu. The wonderful Tschaiakowsky Trio will be featured. The entire net proceeds will be given to the Mission Restoration Fund.

CATALOG

ARTIST	TITLE	PRICE
1. Alex M. Hudnut	Old Fishing Boat	\$ 75
2. Gertrude B. Bourn	The Lavender Door	150
3. Edward C. Volkert	A Quiet Hour	125
4. Robert O. Chadayne	The Hudson	100
5. Jane Peterson	A Village Street	250
6. Charles H. Richert	Tall Pines	50
7. F. Luis Mora	Springtime	300
8. Whitney Hubbard	Sunlit Breakers	75
9. G. Glenn Newell	Adventure Afoot	1000
10. Mary Langtry	Reflections	75
11. William T. Kline	Gables of Chartres	200
12. Colin Campbell Cooper	Prindle House, Charleston	200
13. F. M. Lamb	The West Wind	250
14. Jane Peterson	Orchard in Blossom	125
15. Charles P. Gruppe	Fair in Holland	300
16. Felecie Waldo Howell	Prince St. Alexandria	150
17. Ethel H. Warwick	At Cherry Blossom Farm	80
18. Elizabeth Ankerman	A Begonia	50
19. Albert A. Monro	A Sunken Garden	200
20. Robert Graham	The Bridle Path	100
21. Harold C. Dunbar	Hills of Montpelier	125
22. W. H. Drake	A Trio of Dogs	250
23. Colin Campbell Cooper	Edge of the Wood	75
24. George L. Nelson	Queen of Tananarive	200
25. Alethia H. Pratt	Old New England Home	150
26. Will S. Rudworth	Sunny Afternoon	100
27. Harriet Macy	The Old House	100
28. Gertrude Gardner	Still Life	75
29. Florence Robinson	Church Door—Cuba	200
30. Gifford Beal	Century Club	350
31. Louis W. Ulrich	Homes of the Lowly	100
32. Charles Basing	Old Billop House—S. I.	250
33. H. Giles	Spruce Pine	250
34. Mahonri Young	Under the Apple Tree	—
35. Edith Penman	The Chinese Bowl	75
36. Arthur Beaumont	Morning Light	250
37. Edward Dufner	Paul and his Brother	350
38. Roy Brown	Across the Square	500
39. Alden Sampson	The Glacier Cave	—
40. Paul Dougherty	Rocks and Surf—Pt. Lobos	500
41. Eva Brook Donly	Court Yard—Mexico	200
42. Mahonri Young	Doing His Best	—
43. E. Lampert Cooper	Old Houses—Vitre	75
44. Gifford Beal	Fifth Av. Red Cross Week	350
45. H. Giles	Maine Shore	250
46. W. H. de B. Nelson	Boatbuilders Yard	150
47. E. M. Bicknell	Old New England	85
48. Mary Roberts Ebert	Poppy Time	50
49. Dee Beebe	Sunny Back Yard	50
50 to 56. Thornton Oakley	U. S. Gov't Drawings	each 200

3. *Where the Bee Sucks (Shakespeare)*

4. *I Saw Thee First When Cherries Bloomed* — Cadman

MME. OLGA BRASLAN

Splendid Concert Soon

It will be the privilege of the residents and visitors in Carmel to hear a remarkably artistic and interesting song recital on the evening of Thursday, July 8, at Arts and Crafts Hall, under the auspices of music section of the Carmel Club of Arts and Crafts, of which Madam Ann Dare is the chairman.

Mme. Olga Breslan, one of the most distinguished dramatic sopranos in the West, will appear in joint recital with Mr. Claud Argall, whose rich baritone voice has delighted audiences in all parts of the United States.

Mr. Thomas Vincent Cator, the composer-pianist, who is directing the Arts and Crafts summer course in music, and the music for the Forest Theatre, will accompany the artists and will also play (for the first time) his recently composed group of miniatures for the piano, entitled "Tone Etchings of Carmel."

Annual Report of Arts and Crafts Club

To the President of the Board of Trustees of the Arts and Crafts Club of Carmel, the Recording Secretary presents the following annual report:

There have been eleven regular meetings.

Three new members have been added.

Many subjects have been considered and the club has endorsed: The use of American-made goods; The Community Property law; The increase of the Elementary School Fund, and has offered to cooperate in the Restoration of Carmel Mission, and to aid financially in the completion of the Roll of Honor of Carmel War Service.

The club sent a delegate to the State Convention of Women's Clubs in May, 1919, and responded to various other invitations from sister clubs during the year.

Other activities include: Exhibition of the work of Peninsula and visiting artists in June; Carmel Summer School of Arts and Crafts in July and August; Reception to Sailors in August, in

which the public cordially participated and rendered great assistance; Thanksgiving fancy dress neighborhood party in November; Exhibition of American Water Colors, December 26 January 8.

This report takes no account of the entertainments for which the Hall has been rented, but for which the Club is not otherwise responsible.

The Club has bought three dozen folding chairs, besides paying for its road work, and faces the future with its usual financial stability and hope of continued faithful cooperation of officers and members.

Emeline Harrington.

Recording Secretary

CATALOG

ARTIST	TITLE	PRICE
57. Bertha M. Peyton	Bygone Days	\$150
58. Robert Graham	Moonlight	125
59. Frank Hazell	Sunlit Stream	100
60. G. Glenn Newell	Summer Day	100
61. John F. Carlson	Winter Evening	300
62. Norwood MacGilvray	Fantasy	85
63. J. Homer Litchfield	Peace Day	50
64. W. Merritt Post	End of Grove	75
65. Bertha Baxter	Rainy Day	50
66. Claude R. Hirst	Evening with Shakespeare	150
67. A. Conway Peyton	Future Admirals	50
68. H. Hintermeister	Red-Shouldered Hawk	150
69. Alphaeus Cole	Pomona	400
70. Joseph Dushinsky	Chicken Yard	75
71. H. Hintermeister	American Osprey	150
72. Wm. R. Leigh	Resting	400
73. Harry L. Hoffman	Rock Beauty	100
74. Eliot Clark	Sunrise	150
75. Kate A. Williams	Still Life	75
76. Ernest Albert	December	250
77. Jack Bechdolt	October	75
78. Ernest Albert Jr.	Nocturne	100
79. Julius Rolshoven	Mexican House	75
80. William Robinson	Coast of Holland	175
81. George O. Hart	Market in Trinidad	200
82. Minna Fonda Ochtmann	Autumn Sunset	100
83. May S. Merrilees	Rhododendrons	50
84. Harry Ahl	April Morning	50
85. H. V. K. Henderson	Across the Pond	100
86. Albert F. Schmitt	Geese	350
87. Ernest D. Roth	Bass Rock Beach	200
88. Dorothea Schwartz	Tea	75
89. Warren Keith	Sunny Vista	50
90. Carl J. Blenner	Fire Light	80
91. H. W. Tomlinson	The Chinese Coat	75
92. James Knox	Winter Marshes	75
93. Ernest Townsend	Mt. Tamalpais, Cal.	50
94. Eliot Clark	From the Mall	50
95. Mary Nich'n McCord	Gossips	100
96. Mary Roberts Ebert	Rocky Shore	50
97. Roy Brown	Oyster House	350
98. R. Mahler	An Interior	75
99. Walter Douglas	The Fight	75
100. Ruth Bamberger	Autumn Idyl	—
101. Lief Neandroff	Musk-rat	75
102. F. Luis Mora	To France	—
103. Agnes Tait	Carnival	60
104. Frances Comstock	The Water Baby	150
105. Lucy W. Hurry	At the Window	50

CARL H. JOHONNOT SUMMER CLASS

in HAND WROUGHT JEWELRY

Carmel : : California

July 5th to August 7th

1920

GRADUATE OF PRATT INSTITUTE, BROOKLYN, NEW YORK.
INSTRUCTOR AT MECHANICS INSTITUTE
ROCHESTER, N. Y., FOR TEN YEARS.

Address, CARL H. JOHONNOT

1308 1/2 W. SANTA BARBARA AVE., LOS ANGELES, CALIFORNIA

CARMEL, CAL., AFTER JULY 1st

Tuition : Thirty-Five Dollars

Summer Dances

Arrangements have been made for a series of public dances during the summer at Arts and Crafts Club House. The dances are in charge of George J. Seldeneck, and Mrs. E. A. Kluegel will be hostess, selecting her assistants.

The first dance will be given next Saturday evening, and will be followed by similar Saturday affairs on July 10, 17 and 31 and August 7, 21 and 28.

An excellent orchestra has been engaged for the season. Dancing will begin at 9 and last until 12, so that those who desire to attend the movies, may do so, and still enjoy several dances.

Carmel Summer School of Art

UNDER AUSPICES

Carmel Club of Arts and Crafts

CLASSES in
OILS, WATER COLORS, PASTELS
and BLACK and WHITE

The School will open Monday, July 5th, and will close Saturday August 28th, 1920.

M. De Neale Morgan will conduct classes in Landscape in the Studio and in the open. Still life in the Studio.

Three mornings each week will be devoted to criticising the work of students in the open. In the Studio one morning each week will be devoted to general criticisms.

TUITION FEES

Payable in Advance

For FOUR WEEKS : : \$18.00
For EIGHT WEEKS : : \$30.00



BOARDING ACCOMMODATION

The Pine Inn, La Playa and Monte Verde Hotels can be recommended to students and their friends. Furnished cottages may be rented for the summer.

Carmel-by-the-Sea is the summer home of artists and writers of national reputation. It is located on the Monterey peninsula, three miles from the historic city of Monterey, the ancient Spanish Capital of California, and about one hundred miles south of San Francisco. It lies in a pine forest on the western slope of hills overlooking the Pacific Ocean. The scenery is both picturesque and varied, the color equals that of Italy, the climate is cool and invigorating throughout the summer months—a country of the cypress, the pine, the eucalyptus and the

To all interested in Home Craft work: Help to make a creditable exhibition of household craft work by sending in articles to be shown at Arts and Crafts Hall from July 12 to 17 inclusive.

Any article that has been made for home use is desired, such as rugs of all kinds, quilts, comforts and spreads, needle work, also basketry and like things.

Articles will be received at the hall next Monday morning. Exhibition to be from 3 to 5 daily. Mrs. A. McDow is chairwoman of the Craft Section.

This afternoon, from 3 to 5, there will be a special exhibition at Arts and Crafts Hall of fine art goods, in connection with home craft work.

A. McDow,
Chairwoman Craft Section

An Artistic Event

Few persons realize the long training and inherent spirit of art necessary for the successful presentation of a program such as Gwendolen Logan gave on Tuesday evening at Arts and Crafts Hall, but certainly those present appreciated fully the result.

"The Song of Solomon" was beautifully rendered. Walt Whitman's "Sea Birds" made a deep impression. The Charlotte Stetson group was greatly enjoyed, as was "Squancy Wort." But perhaps the finest art was shown in the French Ballads, which had all the simplicity and wildness of genuine folk-songs.

Another recital will be given on Thursday, Aug. 5, at Del Monte.

Restoration Activities

That the people of Carmel are much interested in the fund-raising campaign for Mission Restoration is evident from the large attendance at the Spanish affair last Thursday evening.

The redecorated and renovated Arts and Crafts Hall never held a gayer or better satisfied company of people, and credit is due Ann Dare and her club co-workers for the splendid entertainment provided.

There was an informative and interesting address by Rev. R. M. Mestres. "La Paloma" was sung with spirit and native fire by two of the San Gabriel entertainers, and they also gave the Snake dance. That Marian Boke can sing as well as act was made manifest by her rendition of two charming bergerettes. Lucy Rothe gave a delightful dance. Under the direction of Lottita Buckingham, eight of our own young people stepped the pic-



turesque Spanish figure dance.

After the formal program general dancing was enjoyed until midnight.

Restoration Activities

In every community in Monterey county the good work goes on. Money is being collected and entertainments given and planned.

The next event in Carmel to help along the \$100,000 campaign will be a chamber music concert at Arts and Crafts Hall on Wednesday, August 25, by Frederick Preston Search, assisted by E. F. Foestel, formerly concertmaster of the St. Paul Symphony; Joseph Rosenfeld, solo viola of the Los Angeles Philharmonic Orchestra; Frank Moss, pianist, of Honolulu. The wonderful Tschaiakowsky Trio will be featured. The entire net proceeds will be given to the Mission Restoration Fund.

Piano and Song Recital

Arts and Crafts Hall

8:15 Thursday Evening, August 5

CHARLES COOPER, Pianist

LAWRENCE STRAUSS, Tenor

THERESE EHRMAN-BAUER, Accompanist

PROGRAM

I

Sonata - B. Flat Minor Chopin
Grave - doppio movimento Agitato - Scherzo
Funeral March - Presto
MR. COOPER

II

Romance from Fortunio Messager
Autumn Faure
Il Neige ('Tis Snowing) Bemberg
MR. STRAUSS

III

Legend Albeniz
Clair de lune (Moonlight) Debussy
Danse Debussy
MR. COOPER

IV

La Chere Maison (My Old Home) Dalcroze
Le Colur de ma Mie (The Heart of My Love) Dalcroze
Mandoline Debussy
Do Not Go, My Love Hageman
MR. STRAUSS

V

Ballad - A Flat Chopin
Nocturne Liszt
Etude (black key) Chopin
MR. COOPER

VI

A Round-up Lullaby Gertrude Ross
Magic Winter Watts
The Stairway Winter Watts
The Pipes of Gordon's Men William Hammond
MR. STRAUSS

STEINWAY PIANO USED

Carmel Pine Conc Press

Annual Art Exhibition

Carmel Club of Arts and Crafts

Opening Reception

Monday Evening, August 9, 1920

You and your friends are cordially invited to be present

Casanova Street between Fifth and Ninth Avenues

Compliments of

Exhibitor

Member

Music That Was Music

Last Thursday evening's concert at Arts and Crafts Hall was a very good example of what can be done in Carmel artistically at very short notice.

It was not decided to give the Cooper-Strauss concert until Monday, and when the artists appeared they were greeted by a full house.

It was very evident that those who attended were not disappointed. Mr. Cooper in every way proved his right to the splendid New York press notices, playing with a fine directness of thought that was most enjoyable. He is essentially a brilliant painter and one would like to hear him in a large concert hall where there would be no sense of repression.

Mr. Strauss at once established a sympathy with his audience, and we were again conscious of his unusual art. In fact, there are few of the younger singers who so faithfully study the meaning of their songs.

It is to be hoped that we may have more of this kind of music in the near future.

A Classy Exhibition

The opening reception last Monday evening at Arts and Crafts Hall brought together a brilliant assemblage for Carmel's annual art exhibition.

The gallery had been newly decorated and gave an agreeable setting for the pictures, many of which were of the modern brilliant coloring.

Among those particularly noted were E. Charlton Fortune's "El Rancho del Carmelo," the center of interest being a group of buildings in full sunshine; Armin Hansen's "Running for Cover;" H. A. Alderton's "Father Junipero Serra's First Mass in Monterey;" "The Poppy Garden" by Mary Herick Ross; the interesting canvas of Josephine M. Culbertson, showing the infrequently painted side of the Mission with its buttresses full of color; a delightful group of pastels by Catherine Comstock; six small water colors by W. C. Watts, and many other interesting canvases by W. P. Silva, M. DeNeale Morgan, T. S. Parkhurst, Cornelius and Jessie A. Botke, Ada Bell Champlin, Ida M. Curtis, Frances Clark, Phillips F. Lewis, Guy and Ethel Rose, and Nellie R. Gers. Mrs. L. L. Peabody had a case of miniatures; Marie R. Duggar some charming bits of sculpture, and Edwina Devendorf a fine boy's head modeled from life. Ida A. Johnson was represented by six of her well known water colors of California wild flowers.

The exhibition will be open daily from 2 to 5 until Sept. 4.

Admission free; Catalog, 10c.

Annual Art Exhibition

Under the Auspices of the

Carmel Club of Arts and Crafts

August 9 to September 4, 1920

Open Daily from 2 to 5 o'clock

Catalogue 10 cents

55

Chamber Music Evening

BY

Frederick Preston Search

VIOLONCELLIST

ASSISTED BY

E. J. Hoerstel, VIOLIN

Josef Rosenfeld, VIOLIN AND VIOLA

Frank Moss, PIANO

Arts and Crafts Hall

Carmel-By-The-Sea

August 25, 1920

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By Jessie Fremont G. Herring

The annual exhibition at the Arts and Crafts club house in Carmel have a national significance most unusual in art colony shows. The motifs were gathered from the farthest point of Cape Cod to Point Lobos and from north to south. The traveler finds reminiscences on every wall and art lovers' suggestions and influences of all the schools of all epochs. The show is eminently eclectic. The spectator is able to vision at a glance the needs of the past, the present and the future. He feels as it were the verity of the Fourth Dimension. For art to be authentic history of a nation's spirit must not only stand for that nation's evolution but its involution.

There was also a subtle prophecy in this exhibition. Just a hint that the American ideal would be expressed not through the philosophy of the physical perfection of Greece, but in a school of landscape painting. Whence this spirit?

Is it an influence from our hymn, "I love our rocks and rills," or the natural outgrowth of liberty.

Space forbids justice to the various contributors, but among the canvases of verity and psychological power were those of De Neale Morgan, full of the symbolism of tune and color. Mr. Parkhurst's "Rocks and Surf" had a chromatic resiliance which rendered a clear song of the sea and sky. In Miss Curtis' "Church" one felt not only the heights attained by the master builder Wren, but an ethical adjustment of color suggesting the trinity of antiquity. Charlton Fortune, Phillips Lewis, Mary Ross, Frances Clark and H. A. Alderton were like beautiful barbaric tone poems of primitive people. Mr. Silva's "Garden of Dreams" was a tender musical number gleaned from all the composers. The miniatures by Mrs. Peabody showed a masterful handling, and her "Gloucester Boats" suggests

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The program will consist of poem readings and recitations to the accompaniment of his mandlute, a stringed instrument, and the presentation of a marionette play.

Tickets for this unique entertainment are on sale at The Seven Arts, and there should be a large sale to young and old.

The first to rows will be held for children.

Nov. 4th

There will be a meeting of the Forest Theatre organization at Arts and Crafts Hall at 8 o'clock tomorrow evening, at which time the Play Committee will present its plans for the summer plays. As the committee has some very interesting and unique plans for the coming season, it will be well worth while for the members and anyone interested to attend. Everyone is most cordially invited to be present.

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PROGRAM

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Grave—doppio movimento Agitato—Scherzo
Funeral March—Presto
MR. COOPER

II
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Autumn Faure
Il Neige ('Tis Snowing) Bemberg
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Danse Debussy
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Annual

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CATALOGUE

TITLE	ARTIST	PRICE
1. In the Garden of Dreams	Silva, William P.	\$250
2. The Beach	Rose, Guy	150
3. Running for Cover	Armin Hansen	600
4. White Ducks	Botke, Jessie Arms	400
5. The Village Church	Curtis, Ida Maynard	400
6. Sunset Over My Poppies	Ross, Mary Herrick	250
7. Sunshine on Point Lobos	Curtis, Ida Maynard	150
8. El Rancho del Carmelo	Fortune, Charlton	1500
9. Father Junipero Serra's First Mass in Monterey	Alderton, H. A.	1000
10. Ending Day	Morgan, M. DeNeale	200
11. Spanish Garden	" "	100
12. Topanga	Champlin, Ada Belle	100
13. San Jose Canyon	Culbertson, J. M.	75
14. Carmel Valley	Clark, Frances	100
15. Sunshine and Shadow	H. A. Alderton	250
16. Irma	Morgan, Charlotte E.	not for sale
17. Gloucester Fishing Boats	Peabody, L. L.	100
18. The Lacquer Mirror	Rose, Ethel	30
19. Sketch Portrait, Guy Rose	" "	"
20. Notre Dame, Pont Neuf	Minturn E.	"
21. Sketch Portrait [Paris]	Rose, Ethel	"
22. California Wild Flowers	Johnson, Ida A.	each 10
23. Romance	Botke, Jessie Arms	150
24. A group of miniatures	Peabody, L. L.	not for sale
25. The Return	Botke, Jessie Arms	150
26. A Point Lobos Fjord	Watts, William C.	80
27. Descending Fog	" "	80
28. Storm-swept Junipers	" "	80
29. Tamarack Trail, Fallen Leaf Lake	" "	80
30. The Blue Sea	" "	80
31. Old Pile Inn	" "	80
32. The Mission	Lewis, Phillips F.	150
33. Cabrillo Point, Monterey	Magnin, Edith	50
34. Cloudy Day	Seideneck, George J.	50
35. Old Cypress	Gear, Nellie Huntington	100
36. The Arroyo Seco	Seymour, Celia B.	100
37. Rocks at Yankee Point	Botke, Cornelius	50
38. Drifting Clouds	Parkhurst, Thomas S.	800
39. Roses	Covington, Wyckliffe C.	25
40. Carmel Mission	Culbertson, J. M.	200
41. Spring	Botke, Cornelius	50
42. Rocks and Surf	Parkhurst, Thomas S.	500
43. When the World Looks	Curtis, Ida Maynard	500
44. By the Sea [Fair]	Clark, Frances	150
45. Wasatch Range	Botke, Cornelius	400
46. Towering Cloud	" "	75

Among the cases of miniatures, Marie R. Duggar some charming bits of sculpture, and Edwina Devendorf a fine boy's head modeled from life. Ida A. Johnson was represented by six of her well known water-colors of California wild flowers.

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CATALOGUE

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150	48. The Old Adobe	Lewis, Phillips S.	150
600	49. Moonlight	Silva, William P.	750
400	50. Cypress, Point Lobos	Morgan, M. DeNeale	150
400	51. The Olde Shop	Culbertson, J. M.	175
250	52. A group of pastels	Comstock, Catherine	
150	53. Roses—Decoration	Morgan, Charlotte E.	
1500	54. Head	"	
ALCOVE—			
1000	55. Foggy Day	Murray, Anita L.	50
200	56. San Jose Canyon	Covington, Wickliffe C.	
100	57. Grey Morning	Lewis, Phillips F.	40
100	58. Grey and Gold	Clark, Frances	25
75	59. Cypress Point	James, Robert H.	
100	60. Sand Verbenas	Cutting, F. H.	
250	61. The Pink Fence	Curjel, E.	30
ot for sale	62. Spring Garden	Adams, E. B.	
100	63. Foggy Day	James, Robert H.	
30	64. Fountain, Borghese Garden, Rome	Brown, Helen Cheney	25
	65. The Golf Links in Spring	Covington, Wickliffe C.	
10	66. The Blue Bay	Lewis, Phillips F.	40
150	67. Grey Day at Carmel	Curjel, E.	20
ot for sale	68. Point Lobos	Beecher, Ada	
150	69. Down the Lane	Champlin, Ada Belle	50
80	70. Spring	Price, C. S.	35
80	71. Friends	"	35
80	72. A Southern Slope	Harrington, Emmeline	40
80	73. Photographs of war scenes and Carmel	Josselyn, Lewis	
150	74. A group of photographs	Slevin, L. S.	
50	SCULPTURE		
50	Happiness	Duggar, Marie R.	18
100	Wedding Page	"	
100	Paperweight	"	8
50	Study of Boy's Head, from life	Devendorf, Edwina	
800	Head	"	
25	The Dancer	"	
200	Study of Girl's Head, from life	"	
50			
500			
500			
150			
400			
75			

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Tickets for this unique entertainment are on sale at The Seven Arts, and there should be a large sale to young and old.

The first two rows will be held for children.

Dickens-Affair a Successful Event

The annual entertainment of the local Dickens devotees took place last Friday evening at Arts and Crafts Hall, and a more interesting aggregation of costumes and impersonations have seldom been seen.

After a short outline of the scene about to be enacted was sketched by Mrs. Sydney Yard, the principals were transported to the scene of Mrs. Leo Hunter's reception, in which we were introduced to Mr. Pickwick and his contemporaries. Mrs. Hunter was most convincingly played by Mrs. Yvonne Narvas, and her rendition of "The Expiring Frog" was most amusing.

The boarding house scene was so realistic that one scarcely got over being sorry for Mr. Pickwick, when he got into the wrong room. Miss E. A. McLean and E. S. Solomons were at their best in this scene, which called for expert portrayals.

Laughter over the foregoing scene had not subsided when Mrs. Bardle, Mrs. Cluppins and Mrs. Sanders at tea were shown. It was hard to believe the characters were assumed, so convincingly were they played.

The court scenes was a triumph in facial expression, and during the long speech of plaintiff's counsel the acting was perfect. The part of Mrs. Bardle was played by Mrs. Clara B. Leidig in her usual excellent manner. Mrs. Cluppins was convincingly portrayed by Mrs. I. C. Bunting, whose bobbing plumes added to the emphatic manner in which she gave her testimony.

Mrs. Noel was the radiant Widow Sanders, and well might Sam Weller have admonished, "bevare of vid-ders."

The scene from David Copperfield was charming. Again we renewed our acquaintance with dear old Mr. Pegotty, David, Steerforth, Little Emily, Ham, and the "Lone Lorn Creetur."

There were many handsome costumes, shawls and scarf, notably interesting was the little bride costume worn by Jeanette Rickey, the Marchioness of Mrs. L. S. Sleven, and the Snodgrass of J. W. Hand.

Election of directors for the Forest Theater will take place at 8 o'clock Tuesday evening, December 21, at Arts and Crafts Hall. All members should attend.

Carmel Christmas Carols

The euphony of the "head" of these remarks it is hoped will remind Carmelenos that a proper number of rehearsals are essential to the annual production by our choral talent, that is at present partially latent, because of lack of organization, of the delightful and impressive music dedicated to and in commemoration of the birth of the savior of humanity.

The Yuletide message delivered in song by Carmel's musical artists will be an event looked forward to by all residents and visitors and if, as suggested, it should be transmitted at a central and announced assembling center, perhaps at the square adjacent to the postoffice, where a very suitable setting now exists, that venerated event might be more vividly celebrated.

First of Winter Stage Offerings

Three one-act plays will be presented at 8:30 Friday evening, January 28. The program, consisting of a fantasy, a dialogue, and a farce comedy, has been arranged informally by players who have appeared in Carmel's summer productions. It is offered in the hope that others who are interested in the theatre will come forward with proposals for programs and offers of service for future evenings, making plays a part of the community life through the winter.

It is felt that such a season would allow of experiments in casting, in methods of production, and choice of dramatic material. The further hope of the players is to augment the personnel from which Carmel plays are cast by reviving the interest of veterans and utilizing in more mature roles the young people who have contributed to the success of children's plays in other years. Especially do they desire to bring into participation both newcomers to Carmel and those who, although for some time resident here, have hesitated to take an active part.

The admission receipts will be used to pay expenses, and any surplus devoted to the betterment of conditions under which the plays are given. Tickets for the plays may be obtained at the Pine Cone office, Hand's, Carmel Bakery, the hotels, tea rooms, and high school students and members of their families may obtain them from Miss Louise Prince. Application for tickets may be made through the mail by addressing W. T. Kibbler, who is serving as financial agent.

Triple Bill by Carmel Players

The three one-act plays, to be presented by Carmel players tomorrow night at Arts and Crafts Hall, are varied in type. The curtain-raiser will be "Treasures," a fantasy, written by Charles K. Van Riper, a resident of Carmel. It will be followed by Rossetti's dramatic ballad, "Sister Helen." For a finale the program will offer William C. De Mille's "In 1999."

Four new players are included in the cast of "Treasures," in which the characters are the contents of a small boy's pocket. With more than half the cast making their first appearance here, the curtain-raiser launches one of the purposes to which a winter season might be devoted—the developing of a larger personnel for Carmel plays.

"Sister Helen" also serves the players' purpose of experimenting with dramatic material. Rossetti's ballad is rich in pictorial and tone qualities and these values are being emphasized. Working with limited facilities, the production has been staged with effective simplicity.

The third of the plays, "In 1999," is a startlingly unexpected working out of the dramatic triangle—and exceptionally well-balanced triangle this time. Combined with a decidedly unusual playlet is a cast that Carmel can rate on past performances as "all star."

The hour for the curtain has been set at 8:30, and the evening's entertainment will be begun promptly at that time. In courtesy to the audience and players no one can be admitted to the hall after the curtain is up. Late comers will be accommodated at intermission. The players for their part will eliminate as far as possible the waits between parts of the bill.

Tickets for the evening are to be had at the Pine Cone, Book Shop, Carmel Bakery, Hand's, the hotels, tea rooms, through the high school students from Miss Louise Prince, or by mail from W. T. Kibbler, the players' trustee.

Excellent Program Tomorrow Night

An opportunity to study the work of various producers of plays is given by the entertainment at Arts and Crafts Hall tomorrow night, for each of the four playlets on the program is in charge of a different coach. "Butterflies," a tragic tale of the coast, is dramatized and presented by Mrs. Jeanne Burton. Marian Boke is the director of "Overtones," and Charles Van Riper is producing his own play, "The Gift." Perry Newberry is responsible for "The Wonder Hat," written by Ben Hecht and Kenneth Sawyer Goodman.

Besides new producers, there will be a number of new actors and actresses, so far as Carmel audiences are concerned, and several of the old guard who have not been seen in stage work for several years, will again walk the boards. While the stage sets are to be simple, a great deal of ingenuity has been shown in arrangements of screens, properties and lighting to get the desired effects in the various and varied performances. Costuming, always a serious matter, is so simplified in these playlets as to reduce cost to the minimum, saving practically all the gross receipts for the worthy purpose of the entertainment, the benefit of the Arts and Crafts Club.

Tickets are now on sale at the Bakery, Mrs. Hand's store and the Pine Cone office, and as the number is limited to 170, it is a wise move to purchase today. Everyone who comes will have a comfortable seat. The price of a ticket is fifty cents, plus the war tax; and the curtain will rise promptly at half-past eight.

Initial Presentation of Winter Plays

BY DON AUTOR

Carmel players delighted an overflow audience at Arts and Crafts Hall last Friday evening, marking the inauguration of a series of winter productions.

As early as 7:30 groups of expectant ticket-holders began arriving and in a brief period the hall was crowded and many who expected to attend were reluctantly turned away.

Charles King Van Riper, in a few well chosen words, announced the purpose of the productions: a means of giving pleasure both to the performers and to their friends, to gain experience in acting and to augment the personnel of Carmel players; the proceeds to be used to defray the expenses, and the surplus to be given to any chosen local organization—in this instance Mrs. E. A. Kluegel of the Forest Theatre and Mrs. M. E. Hand of the Arts and Crafts Club were requested to draw from a jar a colored strip of paper, the blue to be the winner; Mrs. Hand won.

The first play, a fantasy by Mr. Van Riper, "Treasures," was as novel as it was effective, and the originality of the conception as well as the philosophy it contained, gained much applause.

The setting was unique—a small boy's pocket, full of his treasures—a marble, a top, a peg, a knife, twine, a locket, a match. These imbued with thought and feeling, and finally evolving a satisfying philosophy, left the audience agreeing that it is much better to be in a pocket as long as we give joy and pleasure to the owner, for it is only by giving joy to others that we attain our own measure of happiness.

The second offering of this talented group was Rossetti's beautiful play-poem, "Sister Helen," rather an ambitious medium for young players, but none the less creditably portrayed. Stress may be laid upon the setting, which was truly beautiful. A splendid reading of this classic poem was given and a lovely picture of tragic distress was Miss Katharine Cooke.

The problem play of "1999," a ludicrous comedy, was hilariously received by the delighted audience, almost every line evoking spontaneous laughter from young and old, and the splendid poise of the cast places them in the star class.

After the curtain, much approval was heard, and one well qualified to judge, Annie Laurie, remarked: "It is one of the most delightful group of theatricals I have ever seen."

Much gratitude is felt by Carmelenos to those who created this revival of interest in the winter production of plays and congratulations are extended upon the success of their initial effort.

FINANCIAL STATEMENT

Receipts	\$116.25
Rent	17.00
Incidentals	29.00
Donation to Carmel Club of Arts and Crafts	70.25
	<u>\$116.25</u>

SPECIAL MEETING

Notice is hereby given that a special meeting of the members of The Forest Theater of Carmel will be held at the office of said corporation at Arts and Crafts Hall, in the City of Carmel-by-the-Sea, State of California, on the seventh day of December, 1920, at eight o'clock p. m., for the purpose of considering and adopting a code of by-laws for said corporation, and for the transaction of such other business as properly pertains thereto.

Said meeting has been called by order of the president of said corporation; and

Notice is hereby given that the members of said corporation may be represented by proxy thereat.

Carmel-by-the-Sea, California, November 16, 1920.

GEORGE J. SEIDENECK,
Secretary.

Christmas for the Kiddies

Arrangements are being perfected for the Christmas eve party to be given under the auspices of the Community Club to each and every child of Carmel. The hour is set at half past six o'clock in order that the younger children may not be kept up too late, and it is hoped that everybody will be on time. The committee in charge is asking each child to bring a pillow to be placed on the floor around the fireplace for the children to sit upon while listening to a Christmas story, or a song, or some little surprises in store for them.

It has been suggested that at least one light be left burning in each home, so that the village may present a Christmas appearance. If any one has lanterns to display, they will add much to the attractiveness of the occasion.

Interesting Art News

An exhibition and sale of small paintings and thumb-box sketches will be held at Arts and Crafts Hall under the auspices of the Art Section, beginning Monday, November 22nd, and continuing open daily until January 8, 1921. The work to be shown is confined to a group of Carmel artists, each one is given a space in which to display their paintings. The gallery will be kept open every afternoon through the kindness of some Carmel ladies, who have volunteered their services.

On Monday afternoon, November 22nd, the opening day an informal reception will be held by the artists, members of the club and friends.

Another Night of One-Act Plays

The second offering of the Carmel players, whose production of little dramas at Arts and Crafts Hall on Friday evening, January 28, was so well received, has been scheduled for Friday evening, February 18, at the same hall and at the same hour—8:30, prompt.

Four one-act plays are in rehearsal, a fantasy, a tragedy, a comedy and a farce, and several new actors and actresses will be seen in the casts. Of the Carmel favorites Clara B. Leidig, Effie McLean, John Hilliard, Katharine Cooke, Marion Boke, William T. Kibbler and others who have been seen and applauded often, will be in various of the plays.

"The Wonder Hat," a Harlequinade, by Ben Hecht and Kenneth Sawyer, will be one of the longer offerings, with "Butterflies," a tragedy dramatized from the story of that name for this presentation by Mrs. Jeanne Burton.

"Overtones" is one of the two little comedies, with a strong bit of realism. "The Gift," by Charles Van Riper, as the fourth of the series.

This will make up a program of diversified interest to the audience, and will present opportunities for the little group who, unorganized and independent, have sought to find and bring out new actors, new producers and new plays, to develop their ideas.

So that every one in the audience may be comfortably seated at this performance, only 170 tickets will be sold. That fills the hall without crowding. The advance sale, at the Bakery, Mrs. Hand's store, and the Pine Cone office, will start Monday morning next. It is suggested that the public secure tickets early, for it is an unwelcome duty to turn people away at the door, and there will be admission to only the 170 holders of the pasteboards. Should the advance sale be less than 170, the remaining seats will be sold to the early comers.

Warning is again given that the plays start promptly at half past eight and there will no seating of late arrivals until after the first curtain rings down.

Another Series of One-Act Plays

The third of the series of winter plays by the Carmel Players will be given in the Arts and Crafts Hall on Friday evening, March 18, at 8:30 o'clock. There will be three one-act plays and a dancing and singing number. Only two hundred seats will be sold, and the performance will not be repeated; seats are to be reserved by rows, so that the first purchasers of tickets will have the selection of the best of the house. Tickets will go on sale in the near future at Mrs. Hand's, the Bakery and the Pine Cone office.

Money derived from this performance will be used in betterment of stage scenery and lighting effects in the Arts and Crafts Hall.

Dickens' Birthday "Book Party"

One of those delightful big family affairs, for which Carmel is famous, was that given by the Reading Circle at Arts and Crafts Hall on Monday evening last.

It was the 109th birthday of Charles Dickens, and a "book party" was quite the appropriate manner in which to celebrate the event. About sixty books were represented.

Among the representations calling for special notice may be numbered, "Cranford," by six ladies in appropriate old-fashioned gowns; Belknap Bates as the "Girl of the Period;" Margaret Clute as "Amarely of Clothes-Line Alley;" Miss E. A. McLean as "Cabbages and Kings;" W. C. Watts presented "Watt's Hymns."

The first prize went to young Bates, who guessed the largest number of books. John Navas won the booby prize.

Mrs. Sydney Yard read Sam Weller's Valentine, and Miss Ida A. Johnson's contribution was Kate Douglas Wiggin's delightful story of a railroad journey with Charles Dickens.

The whole affair was most successfully carried out, and the newcomers here were quickly made to feel that they "belong."

This Time It Is A Varied Program

The Carmel Players will present their third evening of plays at the Arts and Crafts Hall tomorrow evening, at eight-thirty o'clock. The plays will be: "Suppressed Desires," a comedy on dream analysis, with Daisy Fox Bostick, Bonnie Hale Gottfried and H. P. Glassell making up the cast, with Perry Newberry directing; "The Dragon's Claws," located in San Francisco's Chinatown, the players being Opal Heron, Winsor Josselyn, John Hilliard and Phil Whiting, with John Hilliard as director; a series of specialty dances by the Misses Frances and Willette Brown; and T. Samson Miller's original play of West Africa, "We Sleep Behind the Koran," with Ethel Nixon, Lee Gottfried, Theodore Solomons, Arthur Cyril, Evan Mosher, and Charis Boke in the cast, Talbert Josselyn as the director.

This bill offers varied entertainment by capable casts under efficient direction. One more element, however, is vitally necessary to the success of not only tomorrow evening but the success of future evenings as well, and this element is the whole-hearted support of the community. The Carmel Players are just what their name indicates. They are of us and for us. Their net gains in these productions are at once turned back into stage and theatre improvements so that the facilities for presenting the best of programs will made equal to the players' ambitions.

There will be seats for two hundred spectators. It has been found impracticable to reserve seats by rows, as originally intended, so it will be as heretofore, with early arrivals getting the best seats. Tickets are on sale at Mrs. Hand's, the Bakery, and the Pine Cone office.

Four One-Act Plays

Presented by Carmel Players

Friday Evening, February 18th

At Arts and Crafts Hall

"OVERTONES"

By Alice Gerstenberg

Margaret	{	Herself	Ethel Nixon
		Her Inner Self, Phyllis Overstreet	
Harriet	{	Herself	Katharine Cooke
		Her Inner Self	Charis Boke

Direction Marion Boke

"BUTTERFLIES"

By Jeanne Burton; from the Pictorial Review
Story by Rose Sydney.

Olga	. . . . .	Effie McLean
Olga's mother	. . . . .	Marian Boke
Tobey	. . . . .	Perry Newberry
Mart Brenner	. . . . .	John N. Hilliard
Sheriff Munn	. . . . .	William T. Kibbler
Dick Roamer	. . . . .	Winsor Josselyn

Direction Jeanne Burton

"THE GIFT"

By Charles King Van Riper

The Man	. . . . .	Ernest Schweninger
The Girl	. . . . .	Katharine Cooke
A Detective	. . . . .	Charles K. Van Riper

Direction Talbert Josselyn

"THE WONDER HAT"

By Ben Hecht and Kenneth Sawyer Goodman

Harlequin	. . . . .	Winsor Josselyn
Pierrot	. . . . .	Ernest Schweninger
Punchinello	. . . . .	Theodore S. Solomons
Columbine	. . . . .	Ruth McDowell
Margot	. . . . .	Clara B. Leidig

Direction Perry Newberry

The Carmel Players Please Two Audiences

Again the Carmel Players drew enthusiastic and appreciative audiences Friday and Saturday evening when four one act plays were presented.

The first, "Overtones," a clever satire, showing two young women, one married to a man of wealth, one to a poor artist with whom the other had always been in love. What they say to each other and what their inner selves say to them, completes a none too flattering picture of the insincerity of the average person. Of "Butterflies," too much cannot be said—the character of the play, its intensity and realistic setting places that splendid cast in the front rank of Carmel's players.

"The Gift" found the audience a bit ready for something lighter, but the really remarkable acting of Ernest Schweninger playing the part of The Man, who in trying to obtain wealth and luxury for The Girl, has resorted to robbery and has become a user of drugs, carried this play over in great style and proved Mr. Schweninger to be an actor of excellent ability.

The always amusing sketches written of the lovers of Harlequin and Columbine, the scope for costuming and setting was carried out in detail in the "Wonder Hat."

A Program by California Authors

Three one act plays and a song and dance number make up the program of the Carmel Players for Friday night, March 18. Arthur Cyril and the Misses Brown add variety to the straight dramatic program with the song from "San Toy," the "Chinese Sojer-Man," and two dance numbers.

The plays are: "Suppressed Desires," a comedy in two acts by George Cram Cook, formerly a professor at Stanford University, and Susan Glaspell; "The Dragon's Claws," by Grant Carpenter of San Francisco; and "They Sleep Behind the Koran" by T. Samson Miller of Carmel-by-the-Sea—a truly Californian offering.

In the casts of the various plays are Arthur Cyril, Mrs. Ethel Nixon, Theodore Solomons, Mr. and Mrs. L. E. Gottfried, Winsor Josselyn, Mrs. Daisy Bostick, Mr. Glaspell, John Hilliard, Mrs. Opal Heron, Phil Whiting, Charis Boke, and Evan Royal Mosher.

Talbert Josselyn is in charge of the evening's entertainment, and the coaches are John Hilliard, Perry Newberry and Talbert Josselyn.

Tickets will be on sale Monday at the Bakery, Mrs. Hand's and the Pine Cone office, at fifty cents—war tax extra. This reserves a seat by rows. The performance starts promptly at eight thirty.

EASTER CONCERT

DEL MONTE TRIO

FREDERICK PRESTON SEARCH . . . Director
MAURICE LEPLAT . . . Violin
JOHN S. BECKER . . . Piano

ASSISTED BY
MRS. WARREN D. ALLEN
Contralto

PROGRAM

1. Four Indian Love Lyrics . . . Woodforde-Finden
 - I. The Temple Bells.
 - II. Less Than Dust.
 - III. Kashmiri Song.
 - IV. Till I Wake.
2. Song
O Lord Most Holy . . . Cesar Frank
(With 'Cello Obligato)
3. Prelude from the opera "Kunihild" . . . Kistler
Elegie . . . Massenet
Hungarian Dance No. 5 . . . Brahms
4. Violin Solo
Priae song from "The Mastersingers of
Nuremberg" . . . Wagner-Wilhelmj
5. Rustle of Spring . . . Sindling
Canzonetta . . . Godard
Waltz from "The Sleeping Beauty," Tschaiakowsky
6. Songs
God Keep You Dearest . . . Search
You . . . Search
7. Violoncello Solos
Adagio from 'Cello Concerto . . . Schumann
Berceuse from "Jo. elyn" . . . Godard
8. "Lohengrin" Selection . . . Wagner

ARTS AND CRAFTS HALL

CARMEL-BY-THE-SEA

SUNDAY AFTERNOON, 3 O'CLOCK

MARCH 27, 1921

(OVER)

Carmel Pine Cone Press

A Musical Treat

An especially interesting program was that selected by the "Del Monte Trio" for their Easter Sunday concert at Arts and Crafts Hall.

The 'cello solos played by Frederick Preston Search showed to his enthusiastic admirers the always increasing perfection of his art, which is so apparent to lovers of the best in music.

Maurice LePlat's violin solo, "Die Meistersinger," received much applause, as did Mrs. Warren D. Allen's contralto solos.

The hall was comfortably filled by an appreciate audience, which departed with hearty congratulations to itself for the pleasure received during the entire concert.

Boys Present

Pleasing Program

In the years to come it will not be for lack of talent that our Forest Theatre can not go on giving its splendid productions.

At the Boys' Club show, given last Friday and Saturday evenings, at Arts and Crafts Hall, the boys showed much ability in stage work and enthusiastic audiences greeted and applauded them. As a result of many tickets sold the club now has a considerable fund on hand to supply its various needs.

The curtain-raiser, in which Miss McLean, Mrs. Hand, Mrs. Bunting and Mrs. Chamberlin took part, put the audience in good humor, and they did good work, too.

Mention, too, must be made of the orchestra. It is really the nucleus of a Carmel band—something needed here for a long time.

Arts and Crafts Hall Friday 15--APRIL--Saturday 16

"THE FRESHMAN"

A College Comedy in Two Acts by Edwin Bateman Morris, presented by

★ CARMEL BOYS' CLUB ★

PRODUCER, ARTHUR CYRIL

CAST OF CHARACTERS:

John Worden, "The Freshman"	James Fuller
"Picadilly" Jerome	Joseph Woods
"Bugs" Stevens	Floyd Adams
"Owl" Griggs	Andrew Gillett
"Tiny" McGrath	Tom Gillett
Professor Locke, Mathematics and Astronomy	David Prince
Horace, The Shadow	Theodore Criley
Mary Locke, Some Girl?	Franklin Murphy
Judith Blair, Who Loves Fish	Did Green
Miss Porter, From Boston	George Fuller
Flip, Also From Boston	Himself
Violet, whose Mother Keeps a Boarding House	Bennie Duggar
Sophomores, Freshman, Noise—Mostly Noise	

Act I and II—The Black and White Retreat Overlooking the Campus, Lakeville University.

Nigger, Nigger, Hoe Patater,
Half Past Alligator,
Ram, Ram, Bulligator,
Chick-A-Wa-Wa Kaw,
Carmel Boys' Club,
Rah! Rah! Rah!

"Joint Owners in Spain"

A Comedy in One Act by Alice Brown.
Direction, Mrs. Mary E. Hand.

CAST OF CHARACTERS:

Mrs. Mitchell, a Director of the Old Ladies' Home	Mrs. Mary E. Hand
Mrs. Fuller	Mrs. Belle Bunting
Mrs. Dyer	Miss Effie McLean
Mrs. Blair	

Time--Early Afternoon.

MUSIC BY CARMEL BOYS' CLUB

Carmel Pine Cone Press

Activities of the Arts and Crafts

Report of Recording Secretary of the Carmel Club of Arts and Crafts, for year ending May 3, 1921:

Madame President and members of the club—Twelve regular meetings have been held during the past year; eleven new members have been received; one member resigned; six dances have been given under the auspices of the club, besides one Mission Fund Restoration dance, one reception to artists and their friends, one Dickens party, one book party, and three exhibitions, as follows: Craft work, at which there were 12 exhibitors and 150 visitors; pictures and decorations, at which there were 945 visitors; thumb-box sketches, which was largely attended.

Two benefits to the club were given by the Carmel Players. One Christmas party by the Community Club. There have been the usual rentals of the hall for private dances, and dramatic entertainments. The Reading Circle and the Boys' Club, under the direction of the Social Section, and Literary Section, the Misses Johnson and Culbertson, have held their regular meetings.

All these activities have been very satisfactory, both to the participants and to the club as a club.

The club has renovated and re-decorated the hall, raised the seats by means of floor platforms of graduated heights, widened its stage six feet between the wings, with a variety of other improvements, aggregating a very considerable expense and involving a small debt at the end of year. But on the other hand, the club has entirely discharged the debt on its piano, paid a street assessment of more than \$50, attended to its various benevolences and minor responsibilities, both social and financial, has improved its grounds and arranged for the purchase of another parcel of land adjoining its present holdings, and faces the approaching season with entire equanimity. Preparations for the summer school of Arts and Crafts are well under way. The Carmel Club is a member of the County Federation, and hopes to be helpful as well as interested in work outside the local field.

As in previous years, legislative action has been watched with intelligent care. Among the actions taken have been votes endorsing Assembly Bill No. 146, continuing state aid to dependent children for the year between the ages of 15 and 16; Senate Bill No. 35, to equalize the property rights of married women as compared to the rights of married men, and signing a petition to the State Legislature not to cut the budget for tuberculosis hospitals below the \$600,000, already named.

Many tentative plans for the year are under consideration, but not yet definitely decided upon.

Respectfully submitted,

EMELINE HARRINGTON,
Recording Secretary.

Memorial Day Program

Among the many Memorial Day gatherings in Carmel was an interesting afternoon program by members and guests at Arts and Crafts Hall. Mrs. Abbie McDow served as hostess during the appropriate program which included two clever piano solos by Mrs. Yvonne Navas. Mrs. Sidney Yard read Ina Coolbrith's Memorial Day poem which was written in 1881.

Carmel children added to the interesting program with several numbers. Elizabeth Corson, Betty Coleman and Elizabeth Reamer provided recitations. Ruth Cator, Moira Wallace, Virginia Burton and Vere Basham, pupils of Miss Jeannette Hoagland, danced to Beethoven's "Minuet in G." Rev. Fred Sheldon delivered the Memorial address.

JUNE 30, 1921

Summer Dance

A group of Carmel young folks, styling themselves "Tri Beta," is giving a popular summer dance, the first of the season, at Arts and Crafts Hall tonight. They have engaged Moffet's orchestra, which promises plenty of joy-giving jazz from 9 to 1. Following are the patronesses of the affair: Mrs. G. F. Marion, Mrs. Lowell Hardy, Mrs. W. L. Overstreet, Mrs. L. E. Maguire, Mrs. E. B. Keepers, Mrs. James Hopper.

ARTS AND CRAFTS HALL

Thursday, June 2, at 8:30 P. M.

"IN 1999"

A Problem Play of the Future by William C. De Mille

Jean, the wife . . . Marion Boke
Rollo, her husband . . . Arthur Cyril
Florence, a friend . . . Katharine Cooke
Place—Jean's Apartments, New York

"THE DRUMS OF OUDE"

A Drama in One Act by Austin Strong

Captain Hector McGregor . . . Arthur Cyril
Lieutenant Alan Harley . . . Winsor Josselyn
Mrs. Jack Clayton, Hartley's sister

Grace Drew Brown
Sergeant McDougal . . . Birnie Dorcy
Stewart, the sentry . . . James Fuller
Abdul { Hindustani { Evan Mosher
Sabot { Servants { Charis Boke

Scene—A store room in an ancient Palace occupied by the British.

PLAYS PRODUCED BY ARTHUR CYRIL

BETWEEN ACTS

DARL MAC BOYLE will sing an East Indian love song in costume, followed by two popular songs of his own composition, "To Have, To Hold, To Love" and "Bring Back Those Wonderful Days."

Scene Dansante by Misses Virginia Burton and Moira Wallace.

Minuet Fantasie by Jeannette Hoagland.

DAVID ALBERTO

By

Piano Recital



Program



1. Fantasie, D minor - - - Mozart
Sonata, Opus 27, No. 1 - - - Beethoven
Quasi una Fantasia
Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace
2. Papillons - - - Schumann

Program



3. Etude, Opus 25, No. 3
Waltz, C sharp minor
Prelude, F major
Nocturne, D flat major - - - Chopin
4. Aus dem Carneval - - - Grieg
Nocturne for the Left Hand - - - Scriabine
Caprice Espagnol - - - Moszkowski

Friday June 24th-1921



Carmel Summer School of Art

UNDER AUSPICES OF

ARTS AND CRAFTS CLUB

EIGHTH SEASON

JULY 5 TO AUGUST 30, 1921

M. DE NEALE MORGAN, Director and Instructor

CLASSES IN OILS, WATER COLORS, PASTELS,
and BLACK AND WHITE

TUITION FEES--PAYABLE IN ADVANCE

Four Weeks . . . \$18.00 | Eight Weeks . . . \$30.00

For further information apply to M. DeNeale Morgan, Director of the School. Studio—Lincoln Street, near Ocean Avenue, Carmel-by-the-Sea, California.



Carmel Summer School of Music

UNDER AUSPICES

.... ARTS AND CRAFTS CLUB

SECOND SEASON

AUGUST AND SEPTEMBER, 1921

THOMAS VINCENT CATOR, Instructor

Classes in Piano, Vocal, Harmony and Theory.
University Extension Course
Credits Given

TUITION FEES—SAME AS IN SCHOOL OF ART

The course includes two private lessons a week in piano or voice, and one class lesson in harmony.

Human Characteristics

The series of lectures given by Miss Eugenia Rabbas at Arts and Crafts Hall on the subject of character analysis dealt very clearly with the characteristics of humans as expressed by the development of the head and face. Miss Rabbas' elucidation was given in a convincing manner, classifying the subject mental, motive and vital, and bases her conclusions upon the predominating "variables." The lecturer selected types from her audience and demonstrated the logic of psycho analysis by calling the attention to the various characteristics as developed in her subjects. The fundamentals of this widely recognized science were ably propounded to an appreciative audience.

Surpassing Art Exhibition Now On

The annual exhibition of the Carmel Peninsula artists opened with a brilliant reception at Carmel Arts and Crafts Hall last Friday evening. The spacious hall was filled with the admiring friends and relatives of the exhibiting artists.

This year's exhibition, it was agreed, surpasses those of former years, not alone in the quality of work but in the acquisition of new artists and the enthusiasm shown. Much credit is due to the hanging committee for the splendid handling of a difficult problem. In this exhibition each picture seems to be in the right place—and not only shows to its best advantage, but helps along its neighbors by contrast. A more harmonious blending of color could not be made.

The various exhibits represent the work of the artists of the Monterey Peninsula and show the wide scope of subjects available in this beautiful corner of the world.

There are many new artists who have been lured here by the beauty of this peninsula, which inspires them wherever they turn, and most of the new acquisitions to our colony of art are represented this year. The admiration, interest and appreciation shown by the visitors to Arts and Crafts Hall is a tribute to the talent of the artists and the intelligence of the visitors.

There are some stunning large canvases this year, among them one of William Ritchel's well-known painting of this rugged coast; De Neale Morgan's sand dunes and pines, with a charming mauve tinged hill in oils; Mrs. Jessie Arms Botke's beautiful decorative of peaches and flowers; Cornelius Botke's large painting of the eucalyptus, which possesses such an atmosphere of mystery; a beautiful tryptich of the Garden of Dreams by William Silva, and W. C. Watts' "Such a Tide as Morning Seems Asleep," which shows never ending surprises in its wealth of rich coloring.

These and many others are deserving of much comment, which lack of space prevents, but each week our art columns will be devoted to descriptions of the work of the various exhibitors. The exhibition is open until the 15th of September, from 2 to 5 every afternoon, including Sundays.

CATALOGUE OF THE ANNUAL EXHIBITION OF THE ARTISTS OF CARMEL AND THE PENINSULA. ARTS AND CRAFTS HALL, CARMEL, JULY 22 TO SEPTEMBER 15, 1921



Under the auspices of the Carmel Club of Arts and Crafts
Open Daily from 2 to 5 P. M.

CATALOGUE, 15 CENTS

Miss De Neale Morgan, whose paintings are so greatly admired for her individual style in composition, and her successful use of the tempera medium, is having a special exhibition of thumb-box sketches and monotypes at her studio on Lincoln street, near Ocean avenue, from August 15 to September 1 inclusive. Miss Morgan loves to paint the sand-dunes in all their lovely moods. Her "Lavender Springtime" at the current exhibition at Arts and Crafts Hall has attracted unusual attention; the delicate lavender haze reflected over the dunes from the growth of purple blends charmingly with the deep azure of the distant bay, the soft clouds above reflect the same tint, and to make the harmony complete, Miss Morgan has given the frame a faint tinge of mauve. She loves no less to paint the rugged trees that cling to the rocks, bordering the turquoise bay and the wind-swept pines that grow upon the dunes, the symbols of "fearless faith-

The current exhibition at Carmel Arts and Crafts Hall has had over two thousand interested visitors since its opening on July 22; people from all over the country have stopped to admire and many to buy the splendid work of our peninsula artists. This year's exhibition has surpassed all others, not alone for the wide interest it has created, but for the excellence of work being shown. The standard of art displayed ranks with the best in the country, and it is the aim of the directors to continue to raise the standard until, when it is possible to maintain a permanent exhibit, the privilege of exhibiting at Carmel Arts and Crafts Hall will call for the attainment of a certain degree of merit by the exhibitor.

Three very interesting new members have recently been added to the Arts and Crafts Club, men of great standing in the world of art, and whose co-operation in the work of this well-known club is a distinct acquisition. The new members are William Ritschel, Thomas Shrewsbury Parkhurst and Evan Royal Mosher.

CONCERT

BY

Frederick MacMurray

AND

ASSISTING ARTISTS

ARTS AND CRAFTS HALL

THURSDAY, AUGUST 4

PROGRAM

- 1---(a) *Romanza* } *MacMurray*
 (b) *Revere from Concerto* }
Frederick MacMurray.
At the piano, Miss Helen Otis.
- 2---*Largo Appassionata* *Beethoven*
Edward G. Kuster.
- 3---(a) *Oriental* *MacMurray*
 (b) *Barcarolle from Tales of Hoffman*. *Offenbach*
 (For violin only) *Mr. MacMurray.*
- 4---*Papillons* *Schumann*
David Alberto.
- 5---(a) *Souvenir* *Drdla*
 (b) *Air for the G string* *Bach*
 (c) *Legende* *Bohm*
Mr. MacMurray.
- 6---*Three Russian Songs*
 (a) *Song of the Sombre Forest* } *Bordine*
 (b) *Fleurs d'Amour* }
 (c) *The Songs of Grasia* *Rachmaninoff*
Mr. Kuster.
- 7---(a) *Ave Maria* *Schubert-Wilhelmj*
 (b) *Hungarian Dance* *Brahms-Joachim*
Mr. MacMurray.

Carmel Enjoys Real Musical Treat

Last Thursday evening Carmel enjoyed a rare presentation of musical artists at Carmel Arts and Crafts Hall.

Under the direction of Mrs. Roberta Balfour Thudichum, Mr. Frederick MacMurray, gifted violinist, assisted by David Alberto, whose fame as a pianist is international, and Edward G. Kuster, 'cellist, presented a program of music that could not have been surpassed anywhere.

Frederick MacMurray, who studied abroad for several years was a pupil of the great Joachim, and on Thursday evening held his audience spellbound with his various interpretations and compositions. It is futile to try to describe the music of Frederick MacMurray; there are no words adequate—his technique is masterly, his playing so finished, so sincere, so pure, that after hearing him, one feels that life holds much for one possessed of such a gift. Miss Helen Otis accompanied Mr. MacMurray charmingly—a rare accomplishment. Accompaniment is too often a mere fluent reading of notes. Miss Otis caught each mood of the musician and followed brilliantly. A promising young artist is Miss Otis.

Edward G. Kuster played Beethoven's *Largo Appassionata* and an odd group of Russian songs, and David Alberto played the charming *Papillons* of Schumann.

Old English Yuletide Party at Arts and Crafts Hall

At 7 o'clock on Christmas eve the Arts and Crafts will begin the season's celebrations with a children's party. There will be old English dances and singing games; a yule log, a wassail bowl, carol singers, a St. George and the Dragon, set of mummies and, of course, Father Christmas. The children themselves are going to do the dancing and the singing and the impromptu play-acting. This is in the real Christmas spirit. Later on there will be social dancing. Mrs. Boke is in charge of the refreshments. Anyone who wishes to contribute money for the buying of cakes and candy for the party please send it to the Pine Cone office.

Arts and Crafts Start Year With Get-Together Breakfast

On January 2, 1922, the Arts and Crafts Society will hold their annual breakfast at 1 p. m., in their hall on Casanova street. The occasion is purely social, and is intended mainly for the members, but there may be some seats left after the membership have been supplied, and if so, outsiders may secure places. Hinkle is preparing an appetizing chicken breakfast for the occasion and it is expected that this annual get-together will be one of the most pleasant functions of the holidays.

Preserving Beauties of Carmel

For the purpose of preserving and enhancing the beauties of Carmel and perpetuating its best spirit and traditions, the Arts and Crafts Society has appointed a committee of service along these lines.

In a community without building restrictions it is important to formulate public opinion. Just how far-reaching the work may be cannot be said. We hope its influence may extend along many lines. At present the members of the committee will gladly assist any one who wishes to consult it on matters small or great. So far those whose services are available are C. S. Green, Miss I. M. Curtis, E. R. Mosher and Mrs. L. C. Hayward.

A rather informal Hallowe'en affair was given at Arts and Crafts Hall. The evening's doings consisted of charades, folk dancing by six little girls, piano solos, refreshments and an assortment of ghostly stunts appropriate to the season. Dr. A. F. Burton and Tom Fisher carried off the honors for distinctive costumes and character work, the former doing a thriving business at his Chinese fortune-telling booth.

At Arts and Crafts Hall is a colored photographic reproduction, 13 x 14, of one of Nicholas Roerich's most popular large canvases, "Sons of Heaven." This illustrates Genesis VI in one of its most spiritual aspects. The entire picture teems with life, even the stones having more or less interesting faces for one who looks deeply. Miss Eunice T. Gray will take orders for these photographic reproductions, which will be filled promptly from San Francisco.

Through a local resident, Professor Roerich sends his greetings to all the artists of Carmel.

The pupils of the local public school are to give a Christmas tree party and entertainment at Arts and Crafts Hall tomorrow evening at 7:30. All are invited. The program:

1. Musical number
2. Song, First grade
3. Folk Dance, 3rd and 4th grades
4. Song, 2nd grade
5. Whittington—A Christmas play.
6. Song—Silent Night.

Palace Drug Co.

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IRENE PAVLOSKA, Operatic Mezzo-Soprano.

Mario Chamlee, Tenor.

Geraldine Farrar, Soprano.

Antonio Scotti, Baritone.

John McCormack, Tenor.

Following is a list of their records:

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La Boheme. (Musetta Waltz)
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IRENE PAVLOSKA

IN

An Evening of Song

AT

ARTS AND CRAFTS HALL

(South Casanova Street)

CARMEL-BY-THE-SEA

Friday, September 23, 1921

At 8:30 P. M.

Direction of

ANN DARE and ALICE SECKLES

IRENE PAVLOSKA

Mezzo Soprano Chicago Opera Company

ALICE SECKELS at the Piano

PROGRAM

- I. (a) *Plaisir d'Amour* Martini
(b) *Do Not Go My Love* R. Hageman
(c) *Psyche* Paladilhe
(d) *Morning* Oley Speaks
- II. (a) *Aria from La Boheme* Puccini
- III. (a) *Maman, dites-Moi, (Old French)* Werkelin
(b) *I've Been Roaming (Old English)* Horn
(c) *Little Bateese (French Canadian)* Seneca Pierce
(d) *La Girometta (Old Italian)* Sibella
- IV. (a) *The Last Hour* Kramer
(b) *Le Miroir* Ferrari
(c) *J'aipleur en Reve* Hue
- V. (a) *Beau Soir* Debussy
(b) *Ninon* Tosti
(c) *Nur Wer Die Sehnsucht Kennt* Tchaikowsky
(d) *At the Well* Richard Hageman

PATRONS AND PATRONESSES

MESDAMES

Noah A. Whitney	Mabel Gray Young
Walter Henry Rothwell	Thomas Vincent Cator
Alfred Parker Fraser	Lucy Hayward
John Robinson Jeffers	Wellington Clark
Charles Spelman Stanton	Charles Bigelow
Arnold R. Waybur	Chauncey Martin
James Sutor Porter	Jeanne D'Orge Burlon
Valentine Mott Porter	Edward A. Kluegel
Dan Murphy	Elmer H. Cox
George Blackman	Evaadna Lapham

MISSES

Ellen O'Sullivan	Helen Freeman
Alice Birdseye	Laura A. Dierssen
Maria Antonio Field	

MESSRS

Thomas Vincent Cator	R. M. Hollingsworth
Walter Henry Rothwell	

Watsonville--	Salinas--High School
Miss Lillian Higman	Miss Helen Ward
Mrs. Anabelle Wyckoff	Mr. Elso Van Dellen
	Miss Nora Evelyn Calhoun

Vaudeville 2 Times— Not in the Same Place

Rehearsals of several acts that will make up the vaudeville show to be given the evening of Armistice Day at both Manzanita and Arts and Crafts halls are under way. Nine numbers will make up the program, the same acts playing at both places.

The receipts will be used as a fund to pay for the building of the memorial, the stone for which will be given by Harvey A. Russell, Ed Hatton and Fred Wermuth. Any surplus that is left is to be given to the Red Cross for local relief.

The vaudeville bill as it now shapes up includes ten minutes of novelty shadow drama, a balancing act by the Ammerman brothers; Cameron Wait and Jack Gillis in words and music; a piano and singing act, novelty musical act, cartooning, a comedy playlet, and as a special feature a tabloid musical comedy, with original music by Thomas Vincent Cator, the book being by Argyll Campbell.

A cast of exceptional ability has been gathered for the miniature music show. Two exceptional singers will have the principal roles. There will be lots of comedy, dancing and a striking costume effect. Mr. Cator has written a bright score and gathered a five-piece orchestra to play it.

It was felt, however, that the doubling up on the same night made the affair distinctly an Armistice Day event, and was preferable to repeating a second night in the same hall. The combined seating capacity of the local halls will take care of about the number of people who saw the best attended of last winter's series of one-act plays, so seats in advance is still the safest rule. The hour for the shows is 8:15 sharp.

Carmel's invitation to the rest of the people on the Peninsula to help celebrate Armistice Day here is reflected in the personnel of the players who will appear in the vaudeville. Many requests for seats have come from Monterey and the Grove, but no reservations had been made up to the time the tickets had been put on public sale today.

The halls have been reserved in sections, and seats will not be sold above the comfortable capacity of each of them. Two prices have been set, not based on the desirability of seats but in an attempt to clear the needed amount for the memorial in one evening.

So far the committee arranging for the show has found a generous response from those asked to contribute things essential for the show. The Arts and Crafts Club and Manzanita Hall Association have donated their buildings, the Pine Cone has donated the printing, the Monterey Theatres Company has agreed to help out with scenery and lights, and many others here and in Monterey have helped out at important points.

A great effort will be made to put the show on without any expense, so that the entire gross receipts can be kept for the work of building the memorial.

Full House Should Greet These Artists

With the announcement that Evadna Lapham, Frederick Preston Search and Edmond Foerstel were to appear in joint concert any music lover would feel satisfied that an evening of real music was assured. And rightly so, for these artists, knowing their work and loving it for art's sake, play not for material gain alone.

When added to the above three, we are to hear Alfred Kastner, solo



ALFRED KASTNER

harpist, our pleasure will be complete. In his extended travels in Europe and the United States, Mr. Kastner has won the praise of critics and music lovers.

The following is the program:

1. Sonata in C Minor for Violoncello and Piano Saint-Saens
I. Allegro.
II. Andante tranquillo e sostenuto.
III. Allegro moderato.
2. Fantasy Saint-Saens
Harp Solo.
3. Gigue Bach-MacDowell
Air (from Suite Op. 50) Moszkowski
In Autumn Moszkowski
Piano Solos.
4. Impromptu Piere
Harp Solo.
4. Air on G String Bach
Chanson Louis XIII Couperin-Kreisler
Violin Solos.
6. Prelude Op. 12 Prokofieff
Cradle Song Palmgren
Bird Song Palmgren
Colonial Song (with Violin, Cello and Harp Obligato) Grainger
Piano Solos.
7. Arabesque Debussy
Concert Waltz Hasselmanns
Harp Solos.
8. Two Movements from C Minor for Piano, Violin and Violoncello Mendelssohn
I. Allegro energico e con fuoco.
II. Scherzo.

Report on Recent Art Exhibition

The annual exhibition of the artists of Carmel and the Peninsula was held under the auspices of the Carmel Club of Arts and Crafts, from July 22 to September 15, 1921.

The jury of selection in arranging and hanging this exhibition, realizing that the merit of a group of paintings is often judged by the general impression as a whole, made every effort to make this a well balanced and harmonious exhibition. Each wall being considered with great care and each work being hung in its proper relation to the painting next to it. As a result, the jury feels the exhibition was of a high professional standard. By using this method of hanging, some works of merit had to be given a less prominent place, but in doing this the jury's only consideration was the success of the group, not that of the individual painter.

While the jury did not accept all paintings sent in by each exhibitor, every one who submitted was represented. Whether or not this is a good policy, will be for future committees to decide. The present committee has great hopes that the standard will continue to be held higher each successive year in consonance with the highest ideals of art.

As Carmel is nationally if not internationally known as an art center, our annual exhibition should be in keeping with our wide reputation.

Next year it is hoped that the action on arranging the exhibition will start earlier in the season, so that the exhibition will extend over the entire summer season—June, July and August. Perhaps changing the pictures the first of each month, so as to keep the interest sustained.

We feel that this year's attendance, twenty-five hundred visitors, shows a vital interest in our show and warrants efforts to increase the period of exhibition.

This exhibition is now being followed with a showing of small paintings and sketches by Monterey Peninsula artists.

Respectfully submitted,
CORNELIUS BOTKE,
Chairman of Exhibition Committee.

Successful Exhibit of Small Pictures

An exhibit of small paintings and sketches by Peninsula artists was opened on September 17th at Arts and Crafts Hall. On the Sunday afternoon following an informal reception was held. A large number of guests enjoyed the exhibit, which is an especially friendly and intimate one, giving in small space many familiar bits done in each artists' own manner.

During the afternoon Thomas Vincent Cator gave exquisite numbers from Chopin and Greig, and Mrs. Valentine Mott Porter held her listeners spellbound with an Irish fairy story, which she told with rare sympathy and interpretation.

The first day of the exhibit was marked by the sale of a picture by Howard Ellis, "Monterey Docks," chosen by Mrs. Lucy Hayward for its sunny iridescence and careful treatment.

There are 120 pictures hung, representing the work of twenty-four artists.

Exhibition Still Attracts

The exhibition of paintings by Peninsular artists continues to attract visitors to the Arts and Crafts gallery.

This week several changes have been made in the exhibit, Gunnar Wilforss' water colors have been withdrawn and will be greatly missed. Mr. Wilforss has recently sold a group of his paintings in San Francisco. Miss de Neale Morgan has replaced her triptich of the dunes with a striking Point Lobos painting, a brilliant rock point jutting out into a still, blue sea. A characteristic group of cypress trees is also exhibited by Miss Morgan. Mr. Botke has added a colorful bit of the Salinas road, a warmly-lighted group of buildings called "The Old Rancho." Mrs. Botke has exchanged her mysterious, enchanting "The Road" for another pictured fairy story.

Miss Ida M. Curtis, Miss Elizabeth Brown, Mr. Parkhurst and Mr. Price have also made changes in their exhibits.

Carmel Club of Arts and Crafts Holds Its Annual Get-Together

Breakfast Banquet

THE Carmel Club of Arts and Crafts gave its annual get-together party on January second at the club's hall on Casanova street. It took the form of a breakfast, and was an occasion which will not be soon forgotten by those who were there. Perry Newberry acted as toastmaster and in his own easy, inimitable style took the form entirely out of formality and the result was good fellowship and lots of fun.

Dr. Alfred Burton was the first of the speakers. He talks easily and fluently. He had been assigned the subject of the "Drama" and he remarked at the beginning that it certainly was an appropriate subject, considering the fact that he had been a civil engineer all his life and knew nothing about the Drama. He followed this up with a more serious discussion of the need for the development of the Little Theatre idea in Carmel and the necessity for forgetting the commercial element in such an undertaking. He expressed himself very emphatically in favor of the Arts and Crafts Club sponsoring such a Little Theatre.

Charles Sumner Greene followed with a short talk on Architecture and the practical problems which are presenting themselves to the club in the expected enlargement of their quarters.

Dr. H. W. Fenner, recently settled in Carmel, and coming from Tucson, Arizona, spoke of his new home with us as being the unfolding of a dream long cherished.

From Mrs. M. E. Hand we learned something of the objects and activities of the Arts and Crafts organization. She went far into the past—way back to 1906—and traced the development of the club to the present date.

We certainly needed no apologies from Thomas Vincent Cator for not having secured the services of a singer whom he had planned to present on this occasion. He played a couple of his own Carmel "tone etchings," "The Mermaid's Song" and "In an Ocean Cave" with delicacy of feeling and execution.

Dr. Friis-Holm from Denmark gave a most interesting talk on the Hans Andersen fairy tales. Her remarks were full of earnestness and charm, and she concluded with one of Andersen's delightful moon stories.

Mr. and Mrs. George Richardson are comparatively recent comers to Carmel and are valuable additions to our music colony. Mr. Richardson, responding to a toast on architecture, gave a bright, breezy and most entertaining speech, carefully omitting any mention of architecture. Well, anyone can talk about the latter, but it isn't everyone who can say that 34 years ago he purchased property in Carmel—and that's just what this gentleman did. He is also really the father of Art in this region, having long ago inspired a number of his artist friends to paint our sand dunes.

Several distinguished visitors were present and they responded very graciously to requests from Mr. Newberry for speeches. Among them were Mr. and Mrs. Vernon Smith and Signor and Mrs. Antonio de Grassi. It might be mentioned that Mrs. Smith is one of the distinguished dramatic artists of the bay region, and that Signor de Grassi's fame as a violinist is international.

Miss Emeline Harrington read an original poem on Carmel, and General W. S. Schuyler spoke on how he happened to make this place his home, and a very pleasant afternoon was at an end.

De Neale Morgan was the very efficient chairman of the committee that put the thing through.

Hinkle's catered for the occasion with a real toothsome old Southern breakfast and the service was faultless.

Why can't the Arts and Crafts Club do this thing oftener?

FAIRY TALE READING TOMORROW AFTERNOON AT ARTS AND CRAFTS

Doctor Gudrun Friis-Holm, a woman physician from Denmark, will tell Hans Andersen's most mystical tale at Arts and Crafts Hall, on Friday (tomorrow) afternoon at 2:30.

The story is an allegorical interpretation of Christianity's victory over Heathenism. In her interpretation Dr. Friis-Holm emphasizes especially the psychological aspect of the fairy tale, proving that Hans Andersen is a writer of more importance for grown-ups than for children.

This gifted woman is at present taking English work at the University of California. She came to Carmel as a result of hearing about the beauties of this region and says that she finds it even more charming than she anticipated.

She plans to return to Denmark in April, and is very enthusiastic about taking with her a Ford home on wheels, so that she may travel through her own country at her ease. While doing this, she intends giving six weeks' courses in English at various centers.

It is a rare treat to meet a woman as entertaining as Dr. Friis-Holm, and the hall should be filled tomorrow afternoon. All members of the club and their friends are cordially invited.

Choral Society Now Musical Section of Arts and Crafts

New Musical Organization Begins Life Under Very Competent Leadership and a Wealth of Raw Material—All Invited to Attend Tonight

WITH Perry Newberry to furnish the enthusiasm and Thomas Vincent Cator as musical director, the success of the new Arts and Crafts Choral Society is a foregone conclusion.

About fifty singers turned out on Wednesday evening of last week, at the preliminary meeting.

Mr. Newberry started things to humming by explaining the purpose of the organization. It was, he stated, intended as a means of developing musical talent and was all preliminary to public appearances of the society in cantata, oratorio or comic opera. The directors are planning for the new society to

sing "The Crucifixion" on Good Friday of Easter week this spring, and later to produce "Aladdin", a light opera from the pens of Thomas Vincent Cator and Perry Newberry. All residents of Carmel, whether interested in oratorio or opera are urged to enroll tonight at the second meeting of the Arts & Crafts Choral Society at Arts and Crafts Hall.

Mr. Cator spoke of the great demand that has been made for a long time by the people of this community for some musical organization. J. W. Hand was then elected president and Dr. Alfred E. Burton, secretary, and the newly elected officers took charge of the meeting.

Mr. Newberry read the words and Mr. Cator played some of the music of "Aladdin", and those present were enthusiastic at the prospect of being able to work out music of so high an order. Indeed Mr. Cator's compositions belong more to the grand opera type than that of the comic or light opera. The melodies are all delicate, elusive, atmospheric, and there is no doubt that those who join this organization will find themselves passing many pleasant musical evenings this spring before the cheerful wood fire at Arts and Crafts Hall.

Mr. Cator led in some community singing. "Annie Laurie", "Suwanee River" and "Auld Lang Syne" were sung, with the result that a number of good voices were discovered.

This Choral Society of the Arts & Crafts bids fair to become the most democratic organization in Carmel. Rich and poor, young and old, big and little, "highbrow" or "lowbrow", can all meet on a common basis—the love of good music—and there is no reason why this common interest should not be the link between what has been done in the past and the larger things possible to the future.

And then, it's all lots of fun. Let's all turn out tonight and do as "Perry" does,—open our mouths, and shut our eyes, and go to it for all we're worth.

ACTIVITIES OF CARMEL CLUB'S ART SECTIONS

Plans Shaping for Little Theater—Club May Acquire Adjoining Lot—Interesting Plays Scheduled by Dramatic Section.

THE regular monthly meeting of the Carmel Club of Arts and Crafts was held Tuesday evening.

President Mary Hand called the meeting to order and, after the routine business was over, the members discussed the advisability of buying a lot adjoining the club's property on the east. It was decided to communicate further with the owner regarding price, terms, etc.

It was announced that Dr. Alfred Burton and C. Sumner Greene would have a report to make soon regarding the movement on foot to make a Little Theater out of Arts and Crafts hall.

Plans were made for the meeting of the County Federation of Women's Clubs to be held next month in Carmel.

Mrs. E. A. Kluegel made a report of the Community Club meeting the day before. She reported a sentiment in favor of joining forces with the Arts and Crafts civic section. It was decided to confer with the Community Club for further negotiations.

There are some interesting plays being scheduled for production in the near future by the Dramatic Section. "Shades of Night," a Willard play, will probably be staged by Mrs. Phil K. Gordon. Very shortly Mrs. Mary E. Hand will produce "Cranford," as a Dickens' birthday affair.

Reception to Miss Gentle by the Carmel Club of Arts and Crafts

"The truly great are always gracious and democratic." The truth of this observation was never more evident than when Miss Gentle was meeting her admirers at Arts and Crafts Hall here after the concert.

One would think that after a strenuous evening's work a singer would be desirous of nothing so much as rest—and to be alone. Not so Miss Gentle. She was animation itself, with a smile and a pleasantry for all. And it is no secret that she thoroughly enjoyed the refreshments. A lady was heard to inquire, "How old is she?" The reply was, "She's not old—she's young."

The Carmel Club of Arts and Crafts is to be commended for arranging the reception to this great artist.

Miss Gentle's parting words to the writer on Saturday morning were, "I want you to say to the good people of Carmel that I am not 'spoofing' when I say that some day I hope to make this beautiful place my home. You'll do it, won't you?"

Little Theater Assured at Enthusiastic Meet-at Burton Home

An enthusiastic meeting of those interested in the establishment of a little theater in Carmel was held at the Burton home last Monday evening. About twenty-five old and new residents were present.

The assemblage was called to order by Dr. A. E. Burton, who presented a report embodying the details of equipment, alterations, etc., of Arts and Crafts hall for the purposes intended. C. Sumner Greene supplemented the report with architectural plans.

Seventeen of those present signed to join the Dramatic Section of the Carmel Club of Arts and Crafts, provided the necessary changes in the building were made, and agreed to work in and for the Arts and Crafts Little Theater, which, by the way, is the name of the new organization.

The tentative plan is to present two evenings of entertainment each month until the Forest Theater activities begin.

A committee in charge of matters was elected, with Richard Bentinck as chairman. His co-members are Mrs. P. K. Gordon, Mrs. A. E. Burton, Cornelius Botke and C. Sumner Greene.

A 2-act comedia, "Caesar's Wife," followed the business session.

Jan. 19, 1922

Entertain the County Federation of Women's Clubs

ON Saturday, February 18, the County Federation of Women's Clubs will hold their regular quarterly meeting at Arts and Crafts hall. This organization is a branch of the State Federation, whose aims are the advancement of the interests of club life, the exchange of ideas and the promotion of federation. Through its agency there has been established in various public schools the position of public health nurse. Two of the very efficient officers are Mrs. L. H. Garrigus, president, and Mrs. J. H. Andresen, secretary, both of Salinas.

The meeting will be an all-day affair. An opportunity is afforded our public spirited people to assist the ladies of the Arts and Crafts to entertain these guests. It has been suggested that those who have time and automobiles leave their names with Miss De Neale Morgan, and in this way some sight-seeing expeditions can be arranged. That surely would be one of the most attractive forms of entertainment that Carmel could offer.

The Federation comprises the Carmel Club of Arts and Crafts, King City Women's Club, Monterey Civic Club, Pacific Grove Muricata, Salinas Civic Club and Salinas The Wanderers' Club, representing a membership of 550. The enthusiasm already exhibited forecasts a large attendance.

Now, it isn't just the Arts and Crafts that should have the entire responsibility of entertainment—it's the whole of this village—so let's just put our heads together and see what really nice things we can do for the ladies.



Arts and Crafts
Breakfast.

Jan. 2. 1922.

Mrs A. MacHow

Carmel Club Of Arts and Crafts Will Give Drama

Strong Organization is
Being Perfected for
Production of Plays
by Local Talent in
Little Theater.

THE management of the recently organized Arts and Crafts Little Theater has lost no time in perfecting its plan to give frequent evenings of plays.

Announcement is made that the first production is to be given on the night of Friday, February 24.

The name and character of the play has not been disclosed for publication, but assurances are given that it will be something extremely clever. It will be produced by a Carmel resident who has not heretofore been suspected of having drama-coaching ability. The strong cast selected for the various roles will be an eye-opener.

This new organization should receive all kinds of support, as the work it is doing will contribute immeasurably to the fame of our Forest Theater by developing available home talent.

Seventy-five persons interested in this theatre have signed the roll of membership. The names:

Mae Harris Anson	Edith Chilver
Hilda Wallace	H. W. Fenner, Mr. and Mrs.
Argo	
David Alberto, Mr. and Mrs.	Bernice B. Fraser
Edith L. Bartlett	Phyllis A. Griffin
Richard Bentinck, Mr. and Mrs.	Phil K. Gordon, Mr. and Mrs.
Caroline Blackman	R. A. Griffin
Marion Boke	Bonnie H. Gottfried
Charis Boke	Hobart Glassell, Mr. and Mrs.
Cornelius Botke	C. Sumner Greene
Jessie Arms Botke	Herbert Heron
Daisy Bostick	R. Austin James
Helen Borden	John N. Hilliard
F. S. Brown	Ali Hadjek
May E. Bulkley	John B. Jordan
Hal D. Bragg	Edward G. Kuster, Mr. and Mrs.
Jeanne Burton	E. A. McLean
Alfred E. Burton	Eleanor Moore
Argyll Campbell, Mr. and Mrs.	Catherine Morgan
Katherine Cooke	Macquen McMillan
Edith Phyllis Cook	Evan R. Mosher
Margaret Wallace	Elizabeth M. White
J. J. Mora	H. E. Nye
E. M. Owings	Perry Newberry
Katheryn Overstreet	W. L. Overstreet, Mr. and Mrs.
Tilly Polak	Jeannette Parkes
Leonard Perry	Janet Prentiss
Paul C. Prince, Mr. and Mrs.	Charlotte Perry
Geo. J. Seideneck, Mr. and Mrs.	E. S. Somerville
Mabel E. Slevin	Phil Salterback
Mrs. E. Spohr	Portia Mansfield
Mrs. J. K. Turner	Swett
C. K. Van Riper, Mr. and Mrs.	Mrs. F. Spadoni
Grace Wickham	Thomas C. Taylor
	Dorothy W. Wegg
	Eleanor W. Yates

If there are any others who desire to help in the Little Theater movement, they are asked to leave their names at the Pine Cone office.

Feb. 2nd 1922

RAISE YOUR VOICE FOR CARMEL

CARMEL is noted for accomplishing whatever it undertakes. Just getting by with a proposition is not good enough. It must be better than well done, or Carmel suffers in reputation. And the reason Carmel has a reputation to sustain is that its people are behind its endeavors with brains and ability.

"The Crucifixion," Sir John Stainer's beautiful oratorio, is to be sung at the Forest Theater on the afternoon of Good Friday, by the musical section of Arts and Crafts. Thomas V. Cator is directing. Rehearsals are being given each Thursday evening at Arts and Crafts hall. Fifty to sixty singers are working hard in preparation. Progress is eminently satisfactory.

But Carmel must get behind this affair—help it to success. There are many singers here who are not rehearsing. There are fine voices in the town that have not been heard in this chorus. Male singers are particularly shy in coming forward. More tenors and basses are necessary. To make this affair what Carmel may be proud of every man and woman who can sing, should sing; and every rehearsal should be crowded.

The alternative is that people from other cities must be brought in to assist, and this endeavor then becomes other than a local one. Make that unnecessary by getting behind and helping. There are no requisites of initiation, no dues or fees, no necessities of musical education. Bring your voice tonight to Arts and Crafts hall and assist with your lungs.

Feb 9th 1922

MASTERLY DICKENS INTERPRETATIONS BY LOCAL TALENT

Those residents of Carmel who were unable to attend the Dickens birthday entertainment at Arts and Crafts Hall on Tuesday evening lost an excellent opportunity to appreciate that unique, inimitable atmosphere which is found in the works of the loved old-world author.

The first number was a reading from "The Christmas Carol," by Mrs. Sidney Yard. Next came a scene from "David Copperfield," with Ann Clute and Perry Newberry at the tavern. Cousin Effie McLean and Uncle Joe "Jefferson" Hand interpreted most successfully a scene from "Barnaby Rudge."

Following these acts several fine violin interpretations were rendered by Frederick MacMurray.

Irene Goold impersonated the "infant phenomenon," of "Nicholas Nickleby." She gave a delightful garden dance.

Mrs. J. W. Hand, who had charge of the program, is to be complimented on the success of a most difficult one-act play, "The Shades of Night." The cast was well chosen and consisted of Mrs. Alice Ward, Miss Edith P. Cook, George J. Seideneck and Cornelius Botke.

An innovation was the splendid stage lighting, due to the efforts of Herbert Hand and new electrical apparatus.

General dancing and refreshments concluded the evening's doings.

Feb 16th

Monterey Club Women Guests of Carmel Society

Prominent Artists and Authors Give Talks at Meeting

The Monterey County Federation of Women's clubs, which has been a part of the state federation for about two years, was entertained at their quarterly meeting on Saturday, February 17 by the Arts and Crafts club at Carmel-by-the-Sea.

At 11 a. m. they assembled at the clubhouse, which was beautifully decorated with large and effective paintings of many of Carmel's foremost artists. During the pre-luncheon hour reports of club activities, both business and social, were interestingly given by the presidents or representatives of the various clubs of the county. The King City club was the only federated club not represented.

The women voted that nowhere could a program be given which would excel the one provided for their entertainment by M. De Neale Morgan, prominent Carmel artist and the district club chairman of art.

A talk on the drama was given by Percy Newberry, well-known author and genius of Carmel.

Miss Dorothea Spinney, noted English tragedienne, gave a very delightful informal talk on how she was influenced by early home training to start her work on the stage.

Among others who were heard were Irene Goold, Miss M. De Neale Morgan, Mrs. V. Mott Porter, Mrs. Daisy Bostick, Miss H. Rosencrans and Thomas Vincent Cator.

The club women were invited to meet with the Civic club of Pacific Grove at the next quarterly meeting in May.

FEBRUARY 23, 1922

DISTINGUISHED WOMEN OF FEDERATION ENJOY DISTINGUISHED RECEPTION

THE Monterey County Women's Federation of Clubs met last Saturday for an all-day session in our local Arts and crafts hall. The morning was given over to the transaction of business and during the afternoon the Carmel Club of Arts and Crafts gave an interesting program of local numbers.

De Neale Morgan was the master of ceremonies and herself opened the program with a brief summary of the summer schools and art exhibits held in Carmel during the past several years.

Perry Newberry and Ann Clute repeated the scene from David Copperfield which they gave on the Dickens evening recently at the hall. Mr. Newberry's interpretation of Murdstone was even better than on the previous occasion.

Daisy F. Bostick spoke as a representative of the Pine Cone.

Mrs. Valentine Mott Porter gave some of her delightful Irish folk-tales. It is hard to put your finger on the particular word which expresses Mrs. Porter's charm. Perhaps it is the indefinableness of it that makes it. There is so much in what she doesn't do. She is a natural painter of word-pictures and her voice, like a resonant, deep-toned bell has a way of giving to her selection a music and a rhythm that are particularly effective in these Irish folk tales.

To see a young girl dancing like a young girl, without affectation or artificiality, is always a treat, and as such Irene Gould's garden dance was thoroughly enjoyed by the resident as well as the visiting ladies.

Helen Rosenkrans of Eau Claire, Wisconsin, was asked to speak extemporaneously, but the result sounded like a carefully prepared address. She is a ready and interesting speaker, with a kindly humor in her voice and words and a merry twinkle in her eye. Miss Rosenkrans has certainly had some connection sometime in the past with the blarney stone, for, unlike many visitors, she failed to dwell on the glories she had left, but spoke mainly upon the beauties she had found in Carmel and vicinity. She concluded her remarks with:

"I want to tell you ladies that the thing that impresses me most around here is—not your Pacific ocean, not your beautiful woods, nor your gorgeous flowers—but it is the spirit of the Carmel people. I haven't seen a sour face since I came here."

The visitors were delighted with the appearance of Dorothea Spinney, who spoke of her early training and made a plea for the placing of classics in the hands of children at an early age. She attributes much of her love of the classics to the influence of her friend, Sir Oliver Lodge, and to the fact that her youth was spent amongst the as-

TRAGEDIES ARE INTERPRETED IN MASTERLY STYLE BY MISS DOROTHEA SPINNEY

An unusual treat to lovers of the classics was provided last Thursday, Saturday and Sunday by John B. Jordan, manager of Pine Inn, when he brought Dorothea Spinney to Carmel. She gave interpretations of two Greek plays, "Alcestis" and "Hippolytus," and one of "Hamlet."

Herbert Heron gave an informal reception to Miss Spinney and the art lovers of Carmel at his home in the Eighty acre tract.

Mrs. Valentine Mott Porter writes as follows of the interpretations:

To supreme art one renders first the supreme tribute of silence—such silence as follows the last exalted words of "Hippolytus of Epictetus," as Dorothea Spinney gave it at Pine Inn on Sunday. But after that first tense moment came applause, the applause of a group of people all moved as one; and so after our first inarticulate thrill of delight in beauty, comes the human desire to speak of the elements of that beauty. There are many elements that make up the almost faultless thing that Miss Spinney offers: a voice—"one of the three most beautiful in England," a perfectly trained body, a mind dominating the body, and a spirit one feels like a living thing that leaps and flames.

We listened to that voice that whispered and soared and sang; we saw that small figure against the dull background grow by some magic tall and mighty before our eyes, or shrink to trembling age; we watched the lovely swaying melting movements of the choric dances through the tears that pure beauty brings and we knew why Gilbert Murray, after a lifetime spent in joyous study of the Greek dramas, declared that she was the one person divinely appointed to give them as they should be given.

In the "Alcestis" and the "Hippolytus" we had the glory that was Greece given as through a transparent medium; we forgot the artist and received the gift of pure beauty. In "Hamlet" we came to a world of thought nearer our own. Perhaps it was because of this we were able to judge more calmly and realize keenly the artistry that, without settings or accessories and almost without business, differentiated each character and made of each a living human soul. We felt them all—from the slow-working of Hamlet's tortured mind to the surly indifference of the grave diggers—but I venture to say that it is Ophelia whom we shall remember longest; the fluttering fingers of her madness, the broken sweetness of her songs, the utter pathos of her courtesy. The mad fingers of Ophelia, the dead hands of the ghost—these I shall remember forever.

Yes, it was an artist indeed Carmel had the chance to hear, and a high, grave and noble work of art that she offered us.

LITTLE THEATER GIVES FIRST PROGRAM TOMORROW NIGHT

The Arts and Crafts Little Theater management announces that the curtain will rise on its first offering tomorrow (Friday) evening at 8:20 sharp. A second performance of the same bill is scheduled to take place the following evening. The producing committee states that every effort will be made to proceed promptly,

and invites the ticket-holders to cooperate by prompt arrival.

Rehearsal of both playlets are said to give promise of a performance approaching smoothness and finished acting to a pleasing degree. The effort to present players not heretofore seen on the local stage necessitated calling on volunteers, some of whom were entirely unfamiliar with the strenuous exigencies of acting. But results so far obtained are believed to prove the adaptability of the talent for which Carmel is famed.

The Little Theater hopes to draw to itself all this talent, gradually to develop it into a harmonious efficient body with which all Carmel may work as one to express its fine spirit in the one art—the art of the theater—which unites within its scope every phase of art pursued here. The local talent to be thus gradually moulded into a formidable progressive power includes the genius of the audience. To be a good listener is an art. To be a great audience is to compel great drama.

"Ave Audience! The Carmel Little Theater would live and become great! Now we have come to play for you! What are you going to do?"

sociations of Shakespeare. In fact, she lived at one time in the house next to the bard's former home in Stratford-on-Avon. "One cannot have rich thoughts," said Miss Spinney, "without a rich background."

Thomas Vincent Cator presented Miss Marion Boke in a musical number. She gave two of Mr. Cator's own compositions very charmingly and with much dramatic expression. Mr. Cator then gave three of his Aladdin numbers with his usual delicacy of style.

One of the visiting ladies spoke enthusiastically of the program and mentioned the fact that never before had they had such gifted artists as Dorothea Spinney, Perry Newberry, Thomas Vincent Cator and Valentine Mott Porter on their program.

The Carmel meeting of the federation closed with a rising vote of thanks to the Carmel Club of Arts and Crafts.

MARCH 16, 1922

CARMEL ASSURED OF FULL-FLEDGED THEATRICAL EDIFICE

At a special meeting called by President Mary E. Hand last Thursday evening the Carmel Club of Arts and Crafts voted to proceed at once with the project laid before them by the Dramatic Section to erect a full-fledged theater building.

Richard Bentinck, De Neale Morgan and J. W. Hand were appointed on a building committee.

There was also created a finance or holding committee, consisting of Dr. H. W. Fenner, William T. Kibbler, Mrs. Lotta Shipley and Mrs. Marie Gordon.

The two committees, with the president, Mrs. Mary Hand, met early in the week and discussed ways and means of financing the project.

It was decided to issue 100 shares of stock at \$10 per share, the money thus acquired to be applied to clearing a small indebtedness on the new property which the club has just purchased. Twenty shares were subscribed at this meeting by the members of the committee and Mrs. Shipley and Mrs. Gordon pledged themselves to raise the balance in two days. Those who have not been called upon may make their subscriptions at the Pine Cone office.

This leaves the Arts and Crafts Club free from all incumbrances, and should make the loan necessary to build the Little Theater comparatively easy to secure.

Pending the completion of the Little Theater the dramatic section will continue its performances as follows:

On the first Friday and Saturday of each month, a playbill will be given, except where such dates would conflict with Forest Theater dates, in which event performances will be continued for one week.

Two weeks after each formal entertainment an informal one will be presented, to consist of comedias, music and dancing. Admission will be nominal, and free to those who respond to the call of the comedia directors.

All residents and non-residents are urged to contribute or suggest sources for comedia plots and to assume direction or act in these impromptu sketches. This applies to members and non-members of the club alike.

In the same way everybody is urged to submit original plays, name plays they would like to see produced, plays they would like to direct, parts they would like to play—in short, state any wish to participate in any way in the labors connected with the entertainments—formal or informal. It is desired that everybody in or near Carmel will contribute to its activities—in plays, ideas, acting, directing, producing, technical assistance, frank constructive criticism, or simply of regular attendance at the entertainments.

All communications pertaining to these matters should be addressed to Dramatic Section Arts and Crafts, care Pine Cone, Carmel.

The playbill to be presented at the next entertainment, April 7 and 8, consists of three one-act plays—The Will-o'-the-Wisp, by Doris Halman; In the Zone, by Eugene O'Neil; Manikin and Minikin, by Alfred Kreyborg. Two weeks later, on Friday, April 21, an informal evening of comedias will follow.

On May first an elaborate May Day festivity, with Maypole dance, side shows 'n everything, will be celebrated.

On May 5th the regular monthly performance will be presented, the program to be in charge of Mr. and Mrs. Fred Bechdolt and John Hilliard.

Plans for the celebration to commemorate the opening of the theater building upon its hoped-for completion sometime during the summer are under consideration and any suggestions will be welcomed.

OLD ERIN FAITHFULLY PORTRAYED BY REPERTORY PLAYERS

By SUSAN PORTER

I HAVE tried to imagine how the St. Patrick's day plays would have impressed a perfect stranger in Carmel. It is hard to think oneself back into that state of mind now that one feels so personally concerned. I am personally triumphant because of Mr. Glassell's excellent makeup, because of a haunting new tone in Marian Boke's voice, because of Mr. Campbell's mastery of the lines that were troubling him when, at five-fifteen that afternoon, he ceased being a city planning commissioner and turned into a player. I know, as all Carmel knows, how generously these busy people give their time and their intelligence, with what admirable spirit they confront difficulties, and I find it difficult to judge them coolly.

But let me keep on trying. What would the unprejudiced newcomer think of the way these clever young players have presented the difficult program they chose? Granting first that they haven't—no Americans can have—the biggest asset of the Irish players, the unconscious inimitable lilt of the Irish voice, which creates at once for our alien ears the atmosphere of strange beauty, remoteness, the sense of other times and of far racial mysteries. They haven't it, we admit. But by good luck they had Irish music to start with—the lovely troubadour Irish music which prepared the sub-conscious mind of the audience for the quality of the plays. And they had a good simplicity of setting, and simplicity of acting, and a fundamentally honest intent, for which we thank the three producers.

It would be a pleasure to write fully of each play, to praise not only the principals but their competent support. But our new-comer is judging as a whole. He would remember, I fancy, as he ran over the plays in his mind, Marian Daniels' beautiful quietness, the touch of poetry in Herbert Heron's Tramp, Hobart Glassell's brutish settling into ease at the end. In Cathleen ni Houlihan he would remember the authentic thrill in Rhoda Johnson's long stolid silences, perfectly true to the Irish peasant type; of Marian Boke's strange singing voice outside the door—"They shall be remembered forever"—of one moment when Gerald Morrow looked really possessed by a dream. And he would praise the clear speech of Jack Jordan.

Over the Workhouse Ward he would laugh, of course. The sagging of the mattresses under the two old bodies was funny enough before the first old head was raised for the absurd and delicious dialogue. He would remember,

I think, Charis Boke's little twist of hair, Mr. Kuster's face when he put on the brown derby hat, and the sudden change in Argyll Campbell's voice when he contemplates loneliness.

Then our newcomer would like to meet Mr. Heron and hear the justification he knows so clever a producer must have for the liberty he took with Kathleen ni Houlihan. The fresh, firm young chin under the hood of the Poor Old Woman was explained by the sudden revelation to Michael of her eternal youth and beauty, and a swift, lovely stage moment was secured, but the significance of the closing line was sacrificed.

How, finally, will he sum up his impressions of our Carmel players? What will he think of them, supposing that he saw only this one performance? Unusually clever amateurs. I believe he will say, of easy stage presence, a bit defective in diction, and in that elusive thing we call the sense of poetry, but with intelligence, honesty and simplicity as their great assets.

Finally, if he were a really frank outsider, he would probably say he was surprised that so nice-looking and responsive an audience should permit itself the rudeness of an inconsiderate laugh. A laugh at the moment when the actors are doing grave work is not only ill-mannered but risky. A nervous actor can be as disconcerted by a laugh as by a missile. That our players were not disconcerted speaks well for their self-mastery.

MARCH 2, 1922

SUCCESSFUL SHOW GIVEN FOR LITTLE THEATER

IF the entertainment provided by the Little Theater committee of the Arts and Crafts last Friday and Saturday nights is to be judged by the standards which should be set for the criticism of local amateur plays, we should say that it had much merit.

Mr. Bentinck, the producer, had, as all producers of plays staged in Carmel always have had, many things to contend with. The size and awkwardness of the present stage, the lack of suitable scenery and properties, the training of much raw material and the necessity of trying out untried plays are all serious handicaps to successful production, but the work was earnest and sincere and as such should receive just commendation.

A one-act tragedy, "Crazy Anne," was the first number on the program. It was written by Jeanne D'Orge, a local playwright, and had much grim realism both in action and stage setting. There were some beautiful light effects and stage pictures which will not be soon forgotten by those who witnessed it.

Several pupils of the Swett-Perry dancing school helped to furnish the evening's entertainment, and they all gave evidence of the fine technical training which they receive at the hands of these young women. Christine and Virginia Burton might be especially mentioned for the quaint little dance they staged on Friday night. It was given with much expression and received spontaneous appreciation from the audience.

The performance was closed with a comedy, "Sold," written and produced by Richard Bentinck. It was a clever satire on "Art," but was all mixed up with pants, naked souls and real estate promoters. It was uproariously funny and sent everyone home laughing. The cast was well balanced and full of "pep." They all deserve a share in the general and hearty shower of approval bestowed on their united effort to further perfection in local dramatic art.

Mr. Bentinck is an actor with a future and will doubtless take no small part in the development of the dramatic spirit of the community. His voice is well modulated, he exhibits skill and feeling, and has what is so unusual in either amateur or professional, the fine art of repression. However, Mr. Bentinck can hardly be placed in the amateur class, as he has had training under David Belasco.

These plays, which are designed to forward the Little Theater movement in this village, should be given the most kindly criticism and the greatest possible amount of encouragement, for it is only by constant try-outs of locally-written plays that the creative ability in this art, which is so necessary to our community if we hold to our traditions, can be stimulated and fostered.

MARCH 30, 1922

STANFORD!

Veni vidi vici.

Led by their manager, Bradley Wyatt, the first port of call upon the arrival of the boys was the Pine Cone office, where they spread their baggage all over the scenery, and registered. After that, luncheon; and after that, through the courtesy of the Bashams, who tendered the use of the bath house, a swim in the briny.

The boys will always remember the kindness of those Carmelenos who took them in. They are grateful for the substantial home cooking and the motherly tucking-in. Not a boy but who ate and slept under a home roof.

Those undergraduates, led by our old friend, Warren D. Allen, certainly can make some music and do some stunts. They kept Arts and Crafts Hall, packed to the doors, reverberating with laughter and applause for two hours.

Little Theater Plans

A meeting of the dramatic section of Arts and Crafts was held last Sunday night for the purpose of making a report to the full membership of the work accomplished. There was much discussion as to the details of organization and many points were made clear. Plans for the future were also discussed and a committee appointed to give a first reading of plays submitted.

Perry Newberry made a report on on the plans for the coming May-day festival and requested the cooperation of all members in making it an artistic and financial success.

On Monday evening the Arts and Crafts held a special meeting to consider and adopt the report of the finance and holding committee, which consists of Dr. H. W. Fenner, W. T. Kibbler, Mrs. L. T. Shipley and P. K. Gordon. This committee, through Mrs. Shipley and Mrs. Gordon, sold in little more than two days ninety-six shares of stock at \$10 a share, and it was then decided to hold the remaining four shares for members who might wish to secure them. A vote of thanks was given these ladies for their enthusiastic and successful work in behalf of the Little Theater.

"CRUCIFIXION" TOMORROW

"The Crucifixion," by Sir John Stainer, will be sung tomorrow afternoon at the Forest Theater by the Arts and Crafts Choral Society, under the direction of Thos. Vincent Cator, with Blanche De Serpa, Hal Bragg, Sam Miller and C. C. Baker as soloists. Rev. F. G. Williams will be at the organ and there will be a small orchestra.

Should it rain the performance will be given in Arts and Crafts Hall. The music will begin at 3 o'clock. All local business places will close from 3 to 5. Admission 50c



Program

Oh, Hail Us, Ye Free, from "Ernani" . . . Guiseppe Verdi
Sleep, Gentle Lady . . . Sir Henry Bishop
Song of the Golden Calf, from "Faust," . . . Gounod
Liebestraum . . . Liszt
Country Gardens . . . Percy Grainger

MR. MALABY

Three Student Songs of Finland—

A—I'm Coming Home . . . Selim Palmgren
B—Finnish Lullaby . . . Selim Palmgren
C—A Dotty Ditty, "Hunoresque" . . . Alex Tornudd
Invictus—Words by William E. Henley . . . Bruno Huhn

Solos . . . Selected
Jams from Gran Dopera . . . Arranged by C. W. Midgely, '23
Noisy Echoes from the Silent Drama . . . Arnold Bayley

QUARTETTE

Viking Song, words by David McKee Wright, Coleridge-Taylor
Sylvia, words by Clinton Scollard . . . Oley Speaks
Rolling Down to Rio, words by Rudyard Kipling, Ed. German
Stanford Songs—

Alma Mater . . . Weston Wilson
Hail, Stanford, Hail . . . Smith

Personnel

Warren D. Allen, University Organist, Director
Myron Higby, President
Bradley Wyatt, Manager
Spring Tour directed by Miss Alice Seckels, in co-operation
with J. E. McDowell, Alumni Secretary
Marsden Argall, '23, Baritone
Richard Malaby, '23, Pianist
Quartette—C. M. Morris, D. Faville, H. F. Kennedy
C. C. Holmes

Carmel May Day Festivities to Be Great Out-Door Pageant-Carnival

Have you forgotten how to play? Carmelenos haven't and Nature's Spring Pageant calls us out of doors for one May Day's Merry Carnival.

We are going to give a holiday to those natural impulses that we have been led to believe should be suppressed after childhood.

Why not "kid" ourselves.

On May 13th you needn't borrow your neighbors' child for an excuse to go carnavaling; bring them—bring the whole family and even the "damned dog" (he may win a prize even if the baby doesn't) and come and PLAY with us—

Your Carmel neighbors who are going to run away from their real (and anticipated) problems and worries for a joyful day from early morning to—early morning.

There will be pleasures for the superstitious as well as for those who do not believe in signs; but there will be none for the old in spirit because we are all going to enjoy the

Hot Dogs and prize dogs; the town dogs, "gay old dogs" and Barkers:

The Beggars' Opera and Spanish dancing:

We'll have our silhouettes done as Grandma did long ago—for nothing is too old to be rejuvenated in May!

We'll dance in the woods after the May Queen has been crowned:

We'll set our babies up against the best of them and wonder whether we can recognize who's in the Minstral Show:

We'll have a bit of a thrill in the Hawaiian Booth (while the kiddies ride on the donkeys) and plan not to be eating a warm doughnut when it's our turn to shake hands with the PRESIDENT!

For you'll recognize President Harding without an introduction.

Now this isn't the half of it and we can't tell you any more, for the shell games and such like are drawing cards we keep up our sleeves; but you won't forget the date and you won't forget the fete or OUR WELCOME!

Neighborly papers please copy.

CHORALISTS SCORE IN THE CRUCIFIXION

Carmel can do anything it makes up its mind to do. This was never more conclusively proven than upon last Friday afternoon when the newly organized Arts and Crafts Choral Society gave a rendition of Stainer's master-work, "The Crucifixion", at the Forest Theatre. The oratorio was far more than creditably sung. It was very well sung, indeed. The music of "The Crucifixion" is truly great music. It is inspired, and the dramatic episodes are revealed with an intensity that is compelling—gripping.

An unusual thing happened last Friday. The sky had been overcast most of the day, but despite this a splendid audience of some three hundred people ventured forth to hear the performance. Thomas Vincent Cator, the director, lifted his baton to begin the overture at about five minutes past three. Then the singing began and proceeded with fine effect. Miss Blanche De Serpa's clear, beautiful soprano voice was wooing the reverent pines with the thrilling melody of "The Mystery of the Divine Humiliation", when suddenly the mist, which had been overhanging the theatre, turned to a gentle rain which soon increased into quite a downpour. The singer did not hesitate for an instant but proceeded with her solo, and though it rained from that time on to the conclusion of the performance the singers and orchestra continued in their places and the dramatic music unfolded with even added impressiveness. Only a handful of people left the theatre.

The audience sat through the entire performance with the rain beating upon them incessantly, and right here be it said that no greater compliment could have been paid to either the singers or director.

The choral numbers were all well rendered and phrased with intelligence and discrimination as to tonal balance.

The number which pleased perhaps more than anything else was the duet between Blanche De Serpa and Marian Boke. Never has Miss Boke's voice been heard to greater advantage. Her tones were round and full as well as sympathetic, and her reading was given with fine dramatic feeling. The two voices blended perfectly, and the entire number is deserving of the highest commendation.

Miss De Serpa's solo also charmed the audience. She has gained in power and brilliance since last heard in Carmel.

Sam Miller's voice was a surprise and a delight. He lacks power but his tones have a carrying quality and are mellow.

Hal Bragg has a very good natural voice and delivered his numbers most acceptably.

Several of the heavier bass solos were handled by C. C. Baker of Salinas.

F. P. Foster handled his numbers very creditably.

Rev. F. G. Williams, who played the piano, is deserving of all kinds of credit, both for his work at the performance and during the rehearsals.

Mrs. Irene Cator's work with the violin was outstandingly good, and praise is also due Mr. Cosmay, the clarinetist, and Mr. Cummings, trombonist.

Let's keep up the good work.

Artist Paints Deserts



EXHIBIT OF SCULPTURE, SCULPTOR, ETCHINGS

An event of unusual interest to Carmel is the reception to Kamuela Searle, the young sculptor who has recently come to us from Hawaii, at Arts and Crafts Hall next Sunday afternoon, three to six o'clock. Aside from the reception to Mr. Searle there will be exhibited the bust of Grant Wallace, lately completed. Frederick MacMurray will render several violin numbers, and those present will also enjoy the remarkable collection of etchings and monotypes and wood blocks contributed by the California Print-Makers.

Ralph M. Pearson, etcher, from Taos, N. M., will be guest of honor with Mr. Searle. He will give a short talk on etching, and will have a group of his pictures on exhibit.

SEARLE RECEPTION LARGELY ATTENDED

Though realizing that Carmel is an art-loving center and an outstanding community in all those things which go toward the expression of the beautiful, few were prepared for the splendid response which greeted the invitation to the Carmel Arts and Crafts Club affair last Sunday afternoon.

The principal motif of the gathering was to view the bust of Grant Wallace, modeled by the Hawaiian sculptor, Kamuelo Searle, who has recently established himself in Carmel. Mr. Searle was the recipient of many commendatory remarks concerning his work, and the reception to him was most sincere.

Of interest, too, was the demonstration and talk by Ralph M. Pearson on the making of etchings, and as a result there is no question but that the Arts and Crafts Club will soon acquire an etching press.

Repeated applause greeted the fine artistry of Frederick MacMurray, who rendered several violin numbers during the afternoon.



Ralph M. Pearson, noted etcher, and one of his charming New Mexico views.

Three Etchers To Show Works In S. F. This Week

Pearson, Plowman and Roth Will Exhibit Their Latest Prints

Ralph M. Pearson, George T. Plowman and Ernest D. Roth, three American etchers, whose former work is well known to San Francisco, will exhibit new prints in the gallery of the Print Rooms this coming week. Living in different parts of the country, and seeking their subject matter in fields as divergent as Spain, New England and the southwestern desert, they present in combination an exhibition of great variety and interest.

Pearson has lived for the last four years in New Mexico and his new plates reflect in their titles the spirit of that region. They are vigorous and truthful pictures of the desert, possible only from the hand of one wise alike with the love of etching and of the desert.

FAMED ETCHER FAILS TO LOOK LIKE ARTIST

Ralph M. Pearson Cuts His Hair, Shaves and Wears Plain Neckwear

Judged from the traditional standards applied to an artist, Ralph M. Pearson, nationally recognized etcher, who has come to San Francisco from Taos, N. M., is all wrong. He cuts his hair altogether too short and shaves too regularly. There isn't even a bow tie concealed about his person which would indicate the artist.

But then Pearson himself admits that during all of the fifteen years which have lapsed since he left the family fireside in Iowa to make his own investigations relative to the length of art and the general fecundity of life, he hasn't permitted his art to crowd out all other things.

WHERE PIGS CAME IN

The entire six feet four inches of the etcher's length was telescoped into one small chair yesterday while he discoursed upon his own pursuit of art.

There have been pigs as well.

The pig interlude came when he journeyed into the group of artists who live in Taos. They were a complex, submerged deeply in his subconscious during the Iowa age, which became disengaged from other associations and came to the top when he viewed a fifty-acre ranch in New Mexico and decided to cast his lot just there.

"I planned to have the pigs support me in luxury, so that I could devote all my time to etching," he admitted with a wry smile that crinkled his sun-browned face. "But I found after a while that I was etching to support the pigs in luxury. There aren't any pigs on my ranch now."

DELAYED ARRIVAL

That New Mexico sojourn has been something that delayed Pearson's arrival in San Francisco just four years. After years devoted to art study in the Chicago Art Institute and in the Modern Art school in New York, he decided that he would migrate to California, and was on his way when by a quirk of fate he went to New Mexico on the way and delayed the completion of his journey just four years more.

But in that four years Pearson's art has deepened and strengthened through study with the Pueblo Indians. They are masters; the artist says. The adobes are beautiful sculptured forms, lending themselves particularly to the medium of

etching, although they are more familiarly known through the medium of paintings.

Although Pearson remains true to his love for New Mexico, he has in a sense succumbed to California and here he intends to stay for some months, sketching and etching.

"In California, for the first time in my knowledge, God took the artist into consideration when he laid out the country. It is already composed," he says.

Bankers' Wives Entertained By Carmelites

Feminine Relatives of Financial Men Hold Their Own Gathering

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CARMEL SUMMER SCHOOL OF ART

N I N T H S E A S O N

CARMEL-BY-THE-SEA
CALIFORNIA

JUNE THIRD TO AUGUST TWENTY-SIXTH
NINETEEN TWENTY-TWO

M. DeNEALE MORGAN, Director



A FOREST OF EUCALYPTUS—by Cornelius Botke

INSTRUCTORS
CORNELIUS BOTKE
FRED G. GRAY

CARMEL SUMMER SCHOOL OF MUSIC

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De Neale Morgan was chairman of the reception committee. At about three o'clock Dorothy Vedder Wegg, pupil of David Alberto, opened the program with a couple of piano solos. Miss Marian Boke followed with a vocal number, and Frederick MacMurray gave a group of violin solos, including one of his own improvisations. At the close of the program Mr. MacMurray graciously responded to a request for additional numbers, rendering such old songs as "Alice, Where Art Thou?" "Drink to Me Only With Thine Eyes" and "Forgotten," concluding with "The Last Rose of Summer."

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An hour of social chat and a service of dainty refreshments completed a very satisfactory afternoon.

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Classic, Oriental and pantomime dancing will be provided for. It will be under the supervision of Charlotte Anne Dobson and Margot Ellicott.

Many noted people have been associated in the past with the summer schools of Arts and Crafts. William M. Chase conducted the classes in Art way back as early as 1914, then C. P. Townsley followed him in 1915 and '16. Matteo Sandona came later. De Neale Morgan has been the very efficient director for several years and is to act in that capacity during the coming season. The music section started last year. This year there is to be added a dancing and a dramatic section.

Those wishing to obtain University credits may do so by taking this work; it is a great chance for all who wish to combine work and play in this, the most beautiful spot on the Pacific Coast.

APRIL 13, 1922

Carmel May Day Festivities to Be Great Out-Door Pageant-Carnival

Have you forgotten how to play? Carmelenos haven't and Nature's Spring Pageant calls us out of doors for one May Day's Merry Carnival.

We are going to give a holiday to those natural impulses that we have been led to believe should be suppressed after childhood.

Why not "kid" ourselves.

On May 13th you needn't borrow your neighbors' child for an excuse to go carnavaling; bring them—bring the whole family and even the "damned dog" (he may win a prize even if the baby doesn't) and come and PLAY with us—

Your Carmel neighbors who are going to run away from their real (and anticipated) problems and worries for a joyful day from early morning to—early morning.

There will be pleasures for the superstitious as well as for those who do not believe in signs; but there will be none for the old in spirit because we are all going to enjoy the

Hot Dogs and prize dogs; the town dogs, "gay old dogs" and Barkers:

The Beggars' Opera and Spanish dancing:

We'll have our silhouettes done as Grandma did long ago—for nothing is too old to be rejuvenated in May!

We'll dance in the woods after the May Queen has been crowned:

We'll set our babies up against the best of them and wonder whether we can recognize who's in the Minstral Show:

We'll have a bit of a thrill in the Hawaiian Booth (while the kiddies ride on the donkeys) and plan not to be eating a warm doughnut when it's our turn to shake hands with the PRESIDENT!

For you'll recognize President Harding without an introduction.

Now this isn't the half of it and we can't tell you any more, for the shell games and such like are drawing cards we keep up our sleeves; but you won't forget the date and you won't forget the fete or OUR WELCOME!

Neighborly papers please copy.

CHORALISTS SCORE IN THE CRUCIFIXION

Carmel can do anything it makes up its mind to do. This was never more conclusively proven than upon last Friday afternoon when the newly organized Arts and Crafts Choral Society gave a rendition of Stainer's master-work, "The Crucifixion", at the Forest Theatre. The oratorio was far more than creditably sung. It was very well sung, indeed. The music of "The Crucifixion" is truly great music. It is inspired, and the dramatic episodes are revealed with an intensity that is compelling—gripping.

An unusual thing happened last Friday. The sky had been overcast most of the day, but despite this a splendid audience of some three hundred people ventured forth to hear the performance. Thomas Vincent Cator, the director, lifted his baton to begin the overture at about five minutes past three. Then the singing began and proceeded with fine effect. Miss Blanche De Serpa's clear, beautiful soprano voice was wooing the reverent pines with the thrilling melody of "The Mystery of the Divine Humiliation", when suddenly the mist, which had been overhanging the theatre, turned to a gentle rain which soon increased into quite a downpour. The singer did not hesitate for an instant but proceeded with her solo, and though it rained from that time on to the conclusion of the performance the singers and orchestra continued in their places and the dramatic music unfolded with even added impressiveness. Only a handful of people left the theatre.

The audience sat through the entire performance with the rain beating upon them incessantly, and right here be it said that no greater compliment could have been paid to either the singers or director.

The choral numbers were all well rendered and phrased with intelligence and discrimination as to tonal balance.

The number which pleased perhaps more than anything else was the duet between Blanche De Serpa and Marian Boke. Never has Miss Boke's voice been heard to greater advantage. Her tones were round and full as well as sympathetic, and her reading was given with fine dramatic feeling. The two voices blended perfectly, and the entire number is deserving of the highest commendation.

Miss De Serpa's solo also charmed the audience. She has gained in power and brilliance since last heard in Carmel.

Sam Miller's voice was a surprise and a delight. He lacks power but his tones have a carrying quality and are mellow.

Hal Bragg has a very good natural voice and delivered his numbers most acceptably.

Several of the heavier bass solos were handled by C. C. Baker of Salinas.

F. P. Foster handled his numbers very creditably.

Rev. F. G. Williams, who played the piano, is deserving of all kinds of credit, both for his work at the performance and during the rehearsals.

Mrs. Irene Cator's work with the violin was outstandingly good, and praise is also due Mr. Cosmay, the clarinetist, and Mr. Cummings, trombonist.

Let's keep up the good work.

Artist Paints



EXHIBIT OF SCULPTURE, SCULPTOR, ETCHINGS

An event of unusual interest to Carmel is the reception to Kamuela Searle, the young sculptor who has recently come to us from Hawaii, at Arts and Crafts Hall next Sunday afternoon, three to six o'clock. Aside from the reception to Mr. Searle there will be exhibited the bust of Grant Wallace, lately completed. Frederick MacMurray will render several violin numbers, and those present will also enjoy the remarkable collection of etchings and monotypes and wood blocks contributed by the California Print-Makers.

Ralph M. Pearson, etcher, from Taos, N. M., will be guest of honor with Mr. Searle. He will give a short talk on etching, and will have a group of his pictures on exhibit.

SEARLE RECEPTION LARGELY ATTENDED

Though realizing that Carmel is an art-loving center and an outstanding community in all those things which go toward the expression of the beautiful, few were prepared for the splendid response which greeted the invitation to the Carmel Arts and Crafts Club affair last Sunday afternoon.

The principal motif of the gathering was to view the bust of Grant Wallace, modeled by the Hawaiian sculptor, Kamuelo Searle, who has recently established himself in Carmel. Mr. Searle was the recipient of many commendatory remarks concerning his work, and the reception to him was most sincere.

Of interest, too, was the demonstration and talk by Ralph M. Pearson on the making of etchings, and as a result there is no question but that the Arts and Crafts Club will soon acquire an etching press.

Repeated applause greeted the fine artistry of Frederick MacMurray, who rendered several violin numbers during the afternoon.

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CARMEL SUMMER SCHOOL OF ART

UNDER AUSPICES

CARMEL CLUB OF ARTS AND CRAFTS



CLASSES IN

Oils, Water Colors, Pastels and

Black and White



The headquarters of the School will be the commodious Club House, which is well lighted, ventilated and equipped for indoor work.



An etching press in the Club House will be at the disposal of students interested in etching monotypes, wood blocks, etc.

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Cornelius Botke will conduct classes in Landscape and decorative composition.

Fred G. Gray will conduct classes in figure work, draped and nude, and in portraiture both in and out-of-doors.

Mr. Botke will give two out-of-door criticisms each week and in addition will hold concour each Saturday morning.

Mr. Gray will give two criticisms each week.

Arrangement may be made for private instruction.



TUITION FEES

PAYABLE IN ADVANCE
FOR EACH CLASS

For four weeks	-	-	-	\$20.00
For eight weeks	-	-	-	35.00
For twelve weeks	-	-	-	50.00



OLD PINES AND DUNES—by M. DeNeale Morgan

CARMEL SUMMER SCHOOL OF MUSIC

CARMEL-BY-THE-SEA
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THE ARTS AND CRAFTS LITTLE THEATER

FRIDAY and SATURDAY EVENINGS

May Twelve and Thirteen Nineteen Twenty-Two

Will-o'-the-Wisp

A Drama in One Act, by Boris F. Halman

Directed by Perry McWherry

CHARACTERS

The Country Woman	Effie A. McLean
The Poet's Wife	Hilda Argo
Nora, her maid	Grace Wickham
Will-o'-the-Wisp	Christine Burton

Interlude

Geheimniss	Edvard Grieg
Totland	Victor Herbert
Lento	Cyril Scott
Muriel Eastman, 'Cello	
Thomas Vincent Cator, Piano	
Country Gardens	Percy Grainger
Janie Johnston, Piano	

Falstaff

A Comedy in Three Scenes

From Shakespeare's King Henry the Fourth

Arranged and directed by Herbert Heron

CHARACTERS

Henry, Prince of Wales, heir apparent to the throne of England, known as Prince Hal	Edward Kuster
Sir John Falstaff	Herbert Heron
Bardolph	Owen White
Ned Poins	Herbert Hand
Mistress Quickly, hostess of the Boar's Head	Kissam Johnson
A Traveler	Gordon Green

SCENES

1. The Boar's Head Tavern, Eastcheap
 2. On the Road to London
 3. Same as Scene One
- Period—1410

Frederick MacMurray to Appear in Concert

On Friday evening, July 28th, Frederick MacMurray will give a concert at Arts and Crafts Hall. There will also be several assisting artists of well known ability.

Mr. MacMurray has been a resident of Carmel for some time and has been generous with his talent whenever matters of public interest demanded. It would be equally generous on the part of the public to patronize the concert liberally.

It is always a treat to listen to so gifted a violinist as MacMurray. He will play a number of his own composition and improvisations, and the evening should be a delight to all fortunate enough to attend.

MacMurray Concert At Arts and Crafts

That the people of Carmel really appreciate the resident artists was evidenced by the large and appreciative audience that greeted Frederick MacMurray, viola soloist, last Friday evening at Arts and Crafts Hall.

MacMurray's repertoire is limited owing to the fact that so small an amount of music is composed for his instrument. As compensation he played many of the old songs, and each one alone was worth the price of admission. He was assisted by Hal Bragg, vocalist, accompanied by Miss Edith Chilver at the piano.

Local Concert Tomorrow Night

A rare treat is in store for the people of this community when Robert Bias appears in concert at Arts and Crafts Hall tomorrow evening. Mr. Bias' program is to consist of two groups of English songs, and one each of French, German and Italian. Those who heard him at the Episcopal Church a couple of Sundays ago will remember the fine intelligence and dramatic feeling which characterized his singing.

Mabel Gray Young is to be his accompanist.

He gave a concert recently at the



ROBERT BIAS

JUNE 15, 1922

Etching Press Installed Tonight

The lecture on "Etching and Etchers" to be given at the Arts and Crafts Hall this evening, by Mary J. Coulter of San Francisco, formerly Curator of Prints at the Art Institute of Chicago, should be of great interest to all art-lovers in Carmel and vicinity.

The talk will cover the various methods employed in the making of prints; also a comprehensive resume of the history of etching from its very beginning up to the present day, and it will be illustrated with lantern slides showing the work of the great etchers from the earliest master (1446) to the artists of today. These slides have been gathered from the Museums of Europe and America in a long period of study and research and will give the privilege of seeing in an evening a collection of prints that it would not be possible to see in any one Museum in the world.

After the lecture, Ralph M. Pearson, a well-known American etcher, now identified with the Taos group of artists, will formally inaugurate Carmel's new etching press, and will print two proofs—one a good print and the other a poor one, showing how much depends on the printing even after a technically perfect plate has been made.

Mr. Pearson's work occupies a very high place among American etchers and is ever of the best, both in conception and technique, and his contribution to the evening will be both valued and appreciated.

This etching press will furnish new life to our local artists. Painters, sculptors, architects of note, may meet on a common ground in this new enthusiasm for etching. Artists and business people alike are cooperating in this work. Besides Mr. Pearson's and Mrs. Coulter's contributions, several local collections will be lent for the exhibition, which will add very materially to the interest of the occasion.

Dr. J. E. Beck, pharmacist, is purchasing a new supply of nitric acid for "biting" the forthcoming masterpieces in copper.

C. O. Gould, dictator of transportation, promises to run a special bus from Monterey on the night of the lecture.

It all means new life to Carmel as an art center—one petite renaissance.

The following have contributed etchings to the exhibition: Mrs. R. C. Harrison, Mrs. Allan Griffin, Mrs. G. Poingdestre, Mrs. C. L. Jocelyn, Mrs. George Blackman, Mrs. Dorothy Wegg, Mr. and Mrs. Cornelius Botke, Mrs. V. Mott Porter, Miss Nellie Smith, H. P. Glassell, Miss Wald-

Bias Concert Proves Balanced Program

By Edward G. Kuster

A generous and excellently balanced program, poetic and imaginative, but unfailingly virile interpretations, and an agreeable quality of voice were the outstanding features of an example of the newer American artistry which Robert Bias offered Carmel's music lovers at Arts and Crafts hall last Friday evening.

Mr. Bias' numbers covered a wide range of emotional and dramatic expression and were rendered with precision of pitch, delicacy of shading and great depth of feeling. The group of three Franz songs were perhaps the most commendable from a musician's standpoint, though between these and the rarely-sung "Pilgrim's Song" of Tchaikowsky or the lovely and even less often sung slumber song from "Philemon et Baucis," by Gounod, it would be difficult to choose.

Laguna Beach Art colony. One Los Angeles critic said of him that he ranked high among western singers for the quality of his voice and his power of interpretation and that he had a large and varied collection of songs which he interpreted remarkably. The Laguna paper gave an enthusiastic account of the concert, making special mention of the French songs and of the rendering of the Italian operatic arias.

Peninsula Artists Make Their Sixteenth Display

A Splendid Descriptive Article on the Annual Exhibit of Local Artists Written for the Pine Cone

By Jane Holloway

The Sixteenth Annual Exhibition of Paintings and Etchings given under the auspices of the Carmel Club of Arts and Crafts epitomizes for stranger and native alike all the varied and subtle charms of California, coast and inland. It is the story of the sea and the sky and the mountains of this western country told in pigment by Carmel and Monterey artists who paint "under the sun". Bold, inspiring blue mountains in the cool, clear light of fall make us take a deeper breath; mountains more mysterious, blurred by the warm, clinging haze of summer bring before us the southland; or in the slight shade of autumn sycamores we are tempted to tarry and watch the play of vibrating color in fluttering scant foliage seen against a background of dim, distant mountains. Here the fragrance of new mown hay, there the tang of salt sea air. Standing beside guarding cypress trees our eye is intrigued further and further from the cliff's edge to a vista of half-hidden coves along a curving, misty coast. Or we gaze out over miles and miles of brilliant, scintillating water, Mediterranean blue, to where the sea blends indistinguishably with a sky toned to the same key. On the crest of a plowed hill we are allowed a lavish view of heaven. Mounting, opalescent clouds disclosed as the arras of fog reluctantly draws aside give us an unlooked for sense of exaltation by their almost epic grandeur.

What strikes us first and last about this exhibition is the freshness of the point of view—in the selection of subjects and in their interpretation, the absence of hackneyed themes and worn-out traditions. Nowadays we hear much of walls, plain out-door wall to be considered as a background for the ever-changing designs of projected shadows or near-by flowers, and the necessity of a garden wall to "tie together" house and garden. One picture with its peculiarly satisfying charm suggests all that this theory would prove. Shadow and sunlight on white stucco, a few tall, unassuming flowers, a little pink, a little green in the heart of much white and gray, and a hint of a garden wall. Instinctively we almost put our hand behind us to close the gate to enjoy the fragrant quiet of this intimate garden. And not far away an exquisite "portrait" of flowers luxurious in subdued color—to be hung on an ivory wall.

These Carmel and Monterey painters have had the mental and technical equipment with which to carry out their conceptions. To mention all the work which is distinctly above the average would be to give a list comprising almost all the entries. Among the canvasses which are attracting the attention and admiration of visiting laymen are those by Cornelius Botke, Ada Belle Champlin, M. De Neale Morgan, Elizabeth Strong, Jessie Arms Botke, L. L. Peabody, Ferdinand Burgdorff and Armin Hansen. There are a number of interesting and distinguished etchings and drawings as a contrast to all kinds of delightful color-muted and insistent, vigorous and delicate, primitive and exotic. One especially notable study of atmosphere and movement, full of virile tenseness gives us strikingly the lowering oppressiveness of a tempest at sea, the onward surge of a straining ship—a dark mass against a white-churned sea, bits of warm, rich color deeply embedded beneath

cold, gloomy grays and browns. In the alertness of the man at the wheel who is calmly braced to meet the danger of the moment we feel his faith in the boat loyally answering his helm and that resignation of fatalism characteristic of seamen. In another scene of conspicuous vitality, a Gloucester fishing schooner lies along a New England wharf with her sails hauled down but not yet furled. Hung near several Pacific seascapes it gives at a glance all that goes to make the difference in color and atmosphere between the Atlantic coast and that of the Pacific.

The pendulum of fashion has at last swung away from the artificial dictates of "no pictures" which had some decorators have found it to their advantage to foster. Again we may have pictures on our walls to publicly exhibit crannies of our personality which might otherwise never have come to light and which betray us to any intelligent observer. It were well to take heed of our likes and dislikes! In buying a picture we somehow make it a part of ourself. We add, however invisibly, our initials beside those of the artist, in much the same way that reviewers are said to carve theirs—not always too modestly—on the books they review. Its this coupling of our initials with the artists that is at least one indication of the universality of his work for we have been able to identify our experience with his.

So many, many things enter into the "why" of our liking pictures—with more than a few, everything else except merit. At this exhibition, as at any other, we see those who camera-minded in their observation of life abhor all blurred edges. They rush enthusiastically to a canvass where the outlines are more decisive—more photographic! The simple, unimaginative ones shy away from anything approaching the bizarre, on decorative pictures, no matter how excellent the draughtsmanship or exquisite the color, as in the case of those at this exhibition. They are unable to understand it. With a little study they could. It was interesting to notice that many who returned successive days found not only new fidelity in the work they already admired but charm in that which had antagonized them at first, for they discovered and enjoyed what it was that had arrested the artist's beauty loving eye. These pictures stand unusually well the test of continued analysis.

We like the type of picture we have been in the habit of enjoying in somewhat of a reflex way. Stefansson in his splendid new book "The Friendly Arctic" emphasizes the fact that as we like only what we are used to we invariably find any diet or manner of living which is strange to us, distasteful and depressing. And it is very much the same way with pictures. We are also affected involuntarily by association as well as by habit. In a western gallery picturing the typical beauty of California it is an added joy to be reminded of any scene or season which we may have loved in the east. Furthermore we often, at least some of us, inherit our ideas of what is "right" in art from our forebears—in many cases a disaster which nothing in later life can remedy. Again pictures sometimes resemble those beloved canines that we hold most dear but never ex-

Continued

WEDNESDAY, SEPT. 7, 1922

Meeting Hour Changed

The Forest Theater organization having sent out notices for its annual meeting to be held at Arts and Crafts Hall on Monday evening, September 11th, the regular meeting of the Carmel Club of Arts and Crafts is called for Monday afternoon at 4:30 o'clock. Arts and Crafts members will please make note of the change of hour.

By order of the President

Peninsula Artists in Sixteenth Display

Continued from Page 1

pect to become "bench" dogs, in spite of their many good points. A particular picture may occasionally prove something of a classic for us even though we are quite aware of its weaknesses. It perhaps answers one of our more permanent moods. The fact that so many varied and contrasting moods have found expression at the Carmel Exhibition is one reason why visitors, critical and lenient, have all been able to find canvasses they coveted and would take home to live with. Livableness is another element which attracts many. They desire something which will not make too much of a demand on their imagination. But how deadening it would be to have only comfortable pictures!

We all like to criticize,—like is probably too tame a word in this connection. There are few fields which we consider outside the scope of our unerring judgment. As an eminent historian said recently at a graduation address, if any one stopped us on the street and asked us to make him a pair of shoes we should refer him none too politely to a cobbler; but if anyone asked us to accept the nomination for some political position of importance we should accept with glee, already seeing our assured success in our new capacity and the improved condition of the community. So with an exhibition of pictures if we were asked to act as judge, any refusal on our part would surely not be based on any plea of incompetence. Everyone being—at any age—a connoisseur of life, considers himself an able judge of all art, training or no training. Probably more people "go wrong" in medicine and art than in anything else. We find otherwise intelligent people endorsing quacks in both lines. Its encouraging, however, to know that more and more doctors and artists of integrity are being recognized as such by the general public. This is especially noticeable from remarks overheard at the Arts and Crafts Hall. Among those who "know" pictures at all there is a pretty fair agreement as to relative merit. After all, in art as well as in medicine, we should be most guided in our consideration of theory and practice by the carefully reasoned conclusions of specialties—a "consensus of sane opinion".

THURSDAY, AUGUST 1

Mary Austin Lecture Tonight

Many people know that Mary Austin is an old Carmelite, but not many know that she has come back home and that Carmel will have an opportunity to hear her in one of her lectures at Arts and Crafts Hall tonight.

Mrs. Austin is at present one of the striking figures in the literary world. She spent last summer in England, delivering a series of lectures before the Fabian Society, which has for about twenty years been the leading intellectual center of the country and is composed of George Bernard Shaw, H. G. Wells and men of like literary genius.

Of late years, England has grown to consider America a power to be reckoned with, intellectually, and they are now trying to understand her work and her ideals. Mrs. Austin went over at their invitation to give one lecture, but remained to give five. They were on "The Community Theater", "The American Pattern", "The American Rhythm", "The Aboriginal Contribution", and "Younger American Tendencies". She has also just completed a series of lectures at Berkeley, which drew large audiences and promoted much favorable discussion.

Tonight at Arts and Crafts Hall, she will speak on "The American Pattern" with reference to literature, and interesting largely as an expression of experience. There will be no admission charge.

THURSDAY, AUGUST 31

Kosloff's Pupil to Give Dance Recital

Charlotte Anne Dobson of Pasadena and her pupils will give an exhibition of varied and contrasting dances tomorrow evening, at the Arts and Crafts Hall.

For the past two years Miss Dobson has been doing intensive work in the concert ballet of Theodore Kosloff, the most eminent instructor of Russian dancing in America. She has also studied with Miss Ruth St. Denis. During the summer here at Carmel she has been teaching Russian technique, the most comprehensive foundation for all kinds of dancing—Spanish, Egyptian, Greek or Russian. Gifted with mobility and balance of mind as well as of body she has proved an excellent and delightful teacher. Her pupils have responded eagerly to her communicable enthusiasm. Their work has been full of the spontaneity of play and at the same time serious effort. It is at their request that Miss Dobson is giving this exhibition Friday night.

There will be a quaint Louis Quatorze Rondo, Les Petites Sylphides—one of the best known old-fashioned Russian ballets—a Spear Dance, a Greek Plastique and Hungarian, East Indian and Oriental character dances. Virginia and Christine Burton and Hildreth Taylor will do solo dances. Among the younger performers are Norma Powell, Patricia Seymour, Janie Ditz, Mable MacEldowney, Louise and Annette Gundelfinger. Miss Dobson will do a toe number and two musical interpretations. With one or two exceptions all the dances to be given are her own improvisations. Miss Dobson is leaving California in September to do professional work in New York City.

Dobson Recital Gave Distinctive Dances

One of the most delightful events of the past week was the dance recital by the pupils of Charlotte Anne Dobson at Arts and Crafts Hall, Friday evening last. No more charming or colorful entertainment has it been the good fortune of the dance enthusiasts of Carmel to witness in many months. Miss Dobson has achieved a very evident success with her summer school of interpretive dancing and intensive technical training, during the three months her school has been in session.

Virginia Burton's visualization of a Nautch Dance was distinctive and arresting. The atmosphere she created vibrated personality and understanding of her subject, and was presented with all the grace and finish of a professional dancer. The French Ballet by six pretty little girls was especially refreshing. The charm of childhood expressing its soul by means of the dance was exquisite to behold. The Spear Dance, Greek Plastique and Hungarian numbers were well executed and appreciably received. The dramatic interpretation of a Turkish situation by Christine and Virginia Burton and Hildreth Taylor was an unusual and most effective performance.

After witnessing the toe dance executed by Miss Dobson herself, and the two interpretations with which she closed the program, we can easily understand and appreciate the magnitude of her art, and the perfection of her method of instruction.

By Ann Burroughs

Carmel was extremely fortunate last Thursday night in hearing the substance of two or three of the lectures of Mary Austin which have already interested large audiences in England and America. It was a gratifying thing that there were so many eager Carmel audiences that Arts and Crafts Hall was strained beyond a comfortable capacity.

Tomorrow night George Beardsley will lecture on "A Trip to Hawaii and the Volcano" for the benefit of the children's department of the Carmel Library. Mr. Beardsley's lecture is illustrated with more than one hundred lantern slides. The material for the lecture was gained by the Beardsley's recent trip to that country. The admission will be fifty cents for adults and twenty-five cents for children.

THURSDAY, SEPT. 14, 1922

Beardsley Lecture on Hawaiian Islands

The lecture last Friday evening by George F. Beardsley on the Hawaiian Islands was well and enthusiastically attended. As a general introduction to his lecture, Beardsley recalled several important facts. He pointed, by means of a carefully prepared table, to the importance of keeping the islands in American possession. For, with the islands under American control, no other power can have its base of supplies nearer than some three thousand miles; and, except in the case of Japan, a foreign power would have to equip its vessels, if at war with the United States in Pacific waters, for a 14,000 mile run.

The lecturer called attention to the rapid disappearance of the native Hawaiian. Whereas there were some 400,000 natives on the islands in 1778 when Captain Cook landed there, the last census showed but 23,000. The disappearance is attributed to a lack of physical and moral vigor which prevents competition with invading races.

A fact of still greater importance appeared on the chart: the growing number of Japanese on the islands. They number now almost one-half of the population, and are increasing rapidly. They make the boast that soon they will attain the balance of political power by force of the majority vote. That they are not going to be good American citizens, but rather good Japanese citizens, is evident from the fact that although Oriental children attend American schools for about five hours daily, they attend also a school of their own country's establishment, conducted in the language of their own country, for some four hours a day. A solution of the problem caused by this practice and these conditions was not offered by the speaker.

After this very interesting introduction, Mr. Beardsley showed two hundred slides, taken on his trip in the islands last fall and winter, and the eager audience were made thoroughly acquainted with the tropical flora, fruits and fish of that region, the fascinating geographical peculiarities, including coral reefs, volcanic formations, and actual volcanoes, extinct and active.

The pictures had been expertly taken and were given in color, so that not only was their accuracy but a suggestion of the actual wonder of the scenes which color alone suggests.

No doubt the lecture will be repeated for such as were not fortunate to attend last Friday evening.

Building of Little Theater Is Assured

The Carmel Club of Arts and Crafts held its regular meeting on Monday last at 4:30 p. m. It was largely for the purpose of formulating further plans for the building of a Little Theater here.

Much enthusiasm was created when Mrs. Ralph C. Harrison offered to give \$500 toward the furtherance of this project. The offer was accepted with a rising vote of thanks.

The donation is particularly generous in view of the fact that only recently Mrs. Harrison offered to equip an etching room to be used as a work shop by local and visiting artists, the same to form a separate unit in the building scheme.

A meeting of the directors of the Arts and Crafts and of the Little Theater committee will soon be held to arrange for definite plans to be submitted to the organization.

Month-End One-Acts

The Arts and Crafts little theater has completed plans for its first presentation of a monthly series of one-act plays.

Friday and Saturday evenings, October 27th and 28th are the dates selected.

An unusually attractive group of plays has been prepared, as follows: "The Dark Lady of the Sonnets," written by Bernard Shaw, will be produced by Herbert Heron.

"A Night at an Inn," written by Lord Dunsany, will be produced by John Northern Hillard.

"The Ranch House," written by Ira M. Remsen, will be produced by the author.

There are none of these plays but what have a "kick" in them and people who are not interested in one, will be anxious to see the others.

Special Meeting to Discuss Theater

A meeting of subscribers, members and shareholders of the Carmel Club of Arts and Crafts will be held at the clubhouse next Monday night to take action upon the report of the special committee upon the proposed Little Theater and its management. It is important that every member be present.

This notice would seem to deny the report in a Monterey paper that the Little Theater project had been given up for the winter. In fact, with a thousand dollars already subscribed and a donation of five hundred dollars from Mrs. Ralph C. Harrison, and with the many talented people here who are interested in dramatics, it would seem to be a propitious time for its start.

It is hoped that steps can be taken immediately to adopt plans and commence work on the building. When the sound of hammer and saw is heard in the land, the money for the completion of the theater building will come in.

Federated Clubs in Carmel Saturday

The Monterey County Federation of Women's Clubs is to meet in Carmel next Saturday as the guests of the local Arts and Crafts Club. Mrs. Sydney Yard has charge of the program. The session will begin at 1:30. An interesting session is anticipated.

Entertainer in Benefit for Little Theater

And now comes the next move toward the erection of the "Little Theater". The legal formalities incident to the sale of stock have delayed the matter, but all is now ready to go ahead, and those who have subscribed may take up their shares.

A recital by Miss Clara Alexander has been arranged for August 4th, for the benefit of the "Little Theater" fund. Miss Alexander specializes in dialect stories, and impersonations and love lyrics of the Southern negro. She brings laughs and tears, chortles and chuckles. Both drama and melodrama are included in her versatile art. Her program will also contain selections by Robert Service, one of them entitled "Young Fellow, My Lad" being especially popular.

This gifted woman has a rich background. She was curtain-raiser for Sir Johnstone Forbes-Robertson, and co-starred with Harry Lauder at the Empire Theater, Leicester Square. She also had a single act between Adeline Genee's two ballets. At the first convention of women's clubs held after the war, at Hotel Astor, New York—and called their "consecration meeting", Miss Alexander appeared on the program.

The following poem is one of her numbers and is given with rare feeling and intensity. Rudy Seiger improvised the music for it at Miss Alexander's last concert at the Fairmont.

BLIND.

"The spring blew trumpets of color,
Her green sang in my brain,
I heard a blind man, tapping,
Tap-tap with his cane.

"I pitied him in his blindness,
But can I boast that I see,
Perhaps there walks beside me,
A spirit that pities me.

"That pities me in my blindness,
As I tap with my five-sensed cane
of mind,
Amidst such unguessed splendors,
That I am worse than blind."

HARRY KEMP.

Forty Dollars For The Little Theater Cleared At Musical

On Sunday evening at the new Blue Bird Tea room in Carmel Miss Mossie Hunkins gave a musicale in aid of the little theater. Over eighty were present and many were turned away for lack of room. Success was assured when Perry Newberry was the informal chairman of the affair. He was the life of the whole occasion, with his reminiscences of old Carmel. He said that Dr. Burton had insisted on this being a high brow affair, and because of this had asked him to preside, but had not suggested that he read from his own works.

Mr. Newberry said that Miss Alice McGowan was going to read some of her writings, but he knew that it would not be from the one book that she wrote with him, however, he believed that she had written several others. In the middle of one of his sentences, Newberry spied Jimmy Swinnerton in the crowd. Showing no mercy to the visiting celebrity, he made him tell how he lost his red vest. Swinnerton told the thrilling tale, greatly to the delight of the audience.

Mrs. V. M. Porter was wonderfully fine in her selection of a story, which she told in the candle light in her own inimitable way. Miss Blanche Tolmie sang in French and Italian, without accompaniment, some sixteenth century songs. Alice McGowan read some chapters from her book on mountain life in Tennessee. Johan Hagemeyer, whose interesting art photographs decorated the walls of the tea room, spoke on his work. He was noticeably modest in presenting his artistic views. After this dainty refreshments were served, and in all over forty dollars was cleared for the Little Theater.

SATURDAY, OCT. 21, 1922.

Evening of One- Act Plays Billed at Arts and Crafts

"A place of art made living, where men may see
What human life is and has seemed to be

To the world's greatest brains." The coming evening of one-act plays for the theater fund of the Arts and Crafts is expected to be one of unusual interest. Lord Dunsany's "A Night at an Inn" is to be staged by John Northern Hilliard and those who have witnessed the rehearsals say that Mr. Hilliard is giving to the production the same meritorious attention to detail that characterizes all his productions. The cast are as follows:

The Toff.....John Northern Hilliard
Sailors
Bill.....Thomas G. Fisher
Albert.....Austin James
Sniggers.....James Worthington
Three Indian Priests of Klesh
.....Gerald Morrow
.....Van Wyck Brooks
.....Arthur T. Shand

Herbert Heron has charge of Bernard Shaw's "The Dark Lady" a farce, and with his ability in production, the success of that is also assured. The characters are:
Queen Elizabeth.....Blanche Tolmie
The Dark Lady.....Louise Church
William Shakespeare.....Herbert Heron
The Warder.....John B. Jordan

The third sketch, "The Ranch House," is being written and produced by Ira Remsen, the author of last season's very successful children's play, "Inchling." It revolves around some human marionettes and gives promise of being both clever and unique.

Altogether it is a fitting program for the opening of our winter dramatic season and the hall should be filled to capacity for the two nights, Friday and Saturday, October 27 and 28. The admission is \$7.50 and reserved seats are \$1.00. Tickets are on sale at the Palace Drug Company's stores in Carmel and Monterey.

Mrs. P. K. Gordon, Dr. M. A. Spoehr and Dr. Alfred E. Burton constitute the business committee having charge of the affair.

Arts and Crafts Offer Splendid Double Program

Plans are well under way for the next dramatic offering of the Arts and Crafts dramatic section. If the public prove as appreciative of the forthcoming entertainment as they were of the last another tidy sum will be realized for the building fund of the new theater.

Mrs. Mary J. Hand is to produce "Cranford," an adaptation of that quaint lovely story of Mrs. Gaskell of New England life before the middle of the last century. Many of our townspeople, not heretofore seen on the local stage, will appear in this sketch. The cast is as follows:

Mattie Jenkins - Isabel Chamberlin
Mary - - - - - Carrie Leach
Miss Poole - - - - - Effie McLean
Miss Betty - - - - - Isabel Bunting
Hon. Mrs. Jamison - - Fanny Yard
Betty Glenmere - - - Alice Ward
Mrs. Forester - - - Mabel Slevin
Mrs. Fitz-Adams - - Mary Mower
Martha - - - - - Grace Wickham
Peter Marmaduke Ollie Jenkins

J. W. Hand

Another large cast will play in "Spreading the News," by Lady Gregory. It is full of rich Irish humor and is one of the most popular plays of the Abbey Theatre. Cast:
The Magistrate - - Fenton P. Foster
Jo Muldoon - - Richard W. Johnson
Bartley Fallon - - Herbert Heron
Tim Casey - - John B. Jordan
Shawn Early - - Thomas G. Fisher
James Ryan - - Arthur T. Shand
Jack Smith - - Gerald Morrow
Mary Fallon - - Geane Hansen
Mrs. Tarpey - - Helena Conger
Mrs. Tully - - - Ivy Basham

Dr. Alfred E. Burton and Edward G. Kuster are working on the lighting effects and stage settings. The plays will be given on Friday and Saturday evenings, December 8th and 9th.

NOVEMBER 18, 1922

Little Theater to Be Modern Structure

The Arts and Crafts held their regular monthly meeting last Monday evening. Plans for the new Theater were discussed at length. Dr. Herman Spoehr reported that the building would cost in the neighborhood of \$7,000, and various plans for raising the money were suggested. It was stated that the theater could be built through the building and loan, or that the money could be borrowed from the bank, or that bonds could be issued to cover the cost.

The \$7,000 is merely a preliminary estimate. It is possible that when competitive bids are asked for, the price may be greatly lessened. The plans call for full lighting equipment, a furnace, a large stage, all the furniture necessary; in short, a complete building and equipment.

C. Sumner Greene and Dr. Herman Spoehr spoke with enthusiasm of the necessity of building for the future, and of erecting something that would conform fully to the needs of the community. A majority of those present were enthusiastic about going ahead and getting the building started soon.

The building committee was authorized to investigate the question of issuing bonds for the financing of the proposition. It was also decided to submit the blueprints to the local contractors for bids.

Elaborate Plans for Christmas Festival

By JEANNE D'ORGE

Christmas Eve this year happens on a Sunday. The Arts and Crafts Theatre will celebrate their Christmas Eve the day before. It will begin at 5 o'clock on Saturday, the 23rd of December, with a party for the younger children of Carmel. It will last from 5 to 7 o'clock. It will be a Christmas party; Christmas parties always have a Yule log and a wassail bowl—which being translated means a very delicious children's punch—and cookies and cake to go with it—and old fashioned games and songs and a story-teller who has never been heard in Carmel before. Any child under the age of 12 is invited by the Arts and Crafts to be present at the party and any parents who may wish to come and watch the merry-making will be most welcome. If the children who intend to be our guests that day would leave their names at the Pine Cone office under the care of Jeanne Burton it would be a great convenience. We should then be quite sure that everyone is provided for. And if the people willing to help in any way would also leave their names. We need helpers; we also need home-made cakes and cookies and candy or money to buy them with so that the little children may begin their holiday with the best of good times.

Seven o'clock will finish the children's party. At 8:30 the Arts and Crafts Theatre will present a Christmas masque by Ira Remsen, entitled "The Shepherd's Bridge." It will be produced by John Northern Hilliard.

First about the play. Ira Remsen by some means—conscious or otherwise—has managed to keep this masque both modern and mediaeval; it has all the quaint yet deep appeal of the old morality play; it has too the piquant whimsical absurdity of modern American humor; the triumph is that these two contrasting qualities harmonize—each one is enhanced by the other so that you have in the whole a unique piece of work—individual as well as universal—one that will not be forgotten when the great book is written of the history of American drama.

Of course there is music in the masque, and carol singing and dancing. It will take all the talent that we have in Carmel to give it the setting that it deserves. And this is just the challenge that we want for a Christmas festival. We want as many people as possible concerned in it—joyously concerned—musicians, singers, dancers, actors, children—before all, children.

When the masque is over there will be a dance. Good music is promised so that Youth who is particular as to the "jazziness of the jazz" can come without misgiving. Not only youth—if I am not mistaken the spirit of Christmas will be so much alive and about that any one—even old Rip Van Winkle—or any ghost from any ancient Christmas-tide could come into the assembly and find himself welcome and at home.

Christmas Masque and Ball Tonight at Arts & Crafts Hall

By JEANNE D'ORGE

Two weeks ago, we told about the Christmas Masque to be produced tonight for the first time at the Arts and Crafts Hall, and also something about the man that wrote it—Ira Remsen, and of how fortunate we are to have an artist of such fine calibre in Carmel; last Saturday, something, too, was said about our added good fortune in having John Hilliard to produce the "Shepherd's Bridge."

Today, we are eager to sing the praises of the cast, without which there would be no final production—and not only of the actual cast, but those others whose help is given, as it were, silently and with no wish for praises or prominence.

There seems no need to say those much used words aloud—co-operation, community feeling, Christmas good will—the air is so filled with the spirit of them and the deed. All this last week from morning till late at night, the Arts and Crafts hall has buzzed like a great hive with the sound of many activities. The rush began on Sunday, when, wet as it was, a crowd of enthusiasts went out with machines for greens and berries. Monday brought another group who had promised to make wreaths—Monday, too, brought the dancers and the fairies, and three or four more groups of rehearsers, and the carpenters to see that the temporary platform should be firm enough for all.

We don't know how many days the man on the lights worked patiently trying now this and now that, experimenting, never sparing himself time nor trouble. At the same time, outside the busy circle of the Arts and Crafts, the wardrobe mistress and her helpers were sewing madly in order to be ready with fifty odd costumes by dress rehearsal night. Somewhere, too, the musical director was gathering in his chorus of waits, and the musical accompaniment that has to go with the Masque—working against many odds since much of the music is out of print, and one copy had to be shared between musicians and dancers.

The Theatre Committee hasn't words enough to thank all these busy people who have so cheerfully given their time and talent. It is indebted greatly to Ira Ramsen, who has allowed us to put

on a professional play without a fee; to John Hilliard, who postponed a visit to the East in order to present the play; to Dr. A. E. Burton, who has done the stage set; to Edward G. Kuster, who, besides giving time and thought, lent us much of his own private lighting apparatus; to Thomas Vincent Cator and to Mrs. Cator, without whom there would have been no music; to Mrs. Rhoda Johnson, who tackled the tremendous job of costumes without a moment's hesitation; to Miss Conger (the little old applewoman in the last play) who came in to help, and stayed by from first to last, and to Mrs. C. N. Offley and her daughters, and to the others who gave what help they could; to Mrs. Watts, who supervised the making of wreaths and to those who helped in the hall decorations; to Ernest Schwininger, who arranged for the dance orchestra and the sale of the tickets; to Hobart Glassell for his willing and expert help on the make-up; to Mrs. Ruth Kuster, who, in the midst of her first Christmas business season, broke away to play the part of an angel; to Mrs. Valentine Mott Porter, who also sacrificed most of her time to the play; to Grant Wallace, Joseph Blethen, Perry Newberry, Austin James, Jerry Morrow, Arthur Shand, Hilda Argo, Tilly Polack, Hart Rogers, the Dancing Toys, the Fairies; to Christine Burton, who composed and rehearsed the dances; to all those who gathered greens or hammered wood or painted or sewed or made coffee or served cakes; to the Pine Cone, who by their kindness and courtesy made it possible for the Arts and Crafts to express its thanks.

If the Masque shows the spirit of co-operation in Carmel, so too does the children's party. Everywhere one goes it is, "What can I do to help?" or, "What can I give?" Mr. and Mrs. Glassell have loaded us down with toys for the tree—others have given money so that every child will take away some small remembrance of the day. Mrs. Ivy Basham is making bags of candy, and Stella Guichard is doing the same. Mrs. Reamer will make the punch. Next week there will be a list of all those who made cakes and cookies and who helped with the Children's party in any way.

The principal characters of the

Masque have been chosen and are as follows:

The Shepherd at the Fire.....Frederick R. Becholdt
Shepherds on the Stage
Abijah.....Grant Wallace
Simon.....Joseph Blethen
Jude.....Susan Porter
The Angel.....Ruth Kuster
Roots of the Tree.....Perry Newberry
Jack-in-the-Box.....Gerald Morrow
Plum Pudding.....Austin James
Stummick Ache.....Ross Burton
Santa Claus.....William T. Kibbler
First Bundle.....Hilda Argo
Second Bundle.....Tilly Polack
Third Bundle.....Hart Rogers
Toys
Soldier.....Hobart Glassell
Toy Soldiers.....
.....Bob Hilliard, Grace Wickham
French Dolls
.....Christine Burton, Moira Wallace
Clown Dolls
.....Virginia Burton, Ann Clute
Dutch Dolls
.....Agnes Parker, Viola Parker
Chinese Dolls, Oranges, Apples, Grapes
and Wreaths complete the cast of this masque.

To sum up: First, the children's party; next, the masque; last, the dance. This is the order of the celebration planned by the Arts and Crafts Theatre of Carmel in honor of Christmas—to be held at the Arts and Crafts Hall Saturday, the 23rd of December, 1922, beginning punctually at 5 o'clock in the afternoon.

The Dark Lady

A FARCE IN ONE ACT

By BERNARD SHAW

Produced by HERBERT HERON

Elizabethan Songs by Doris Ashdown

CHARACTERS

In the order of their appearance

The Warder	John B. Jordan
Queen Elizabeth	Blanche Tolmie
William Shakespeare	Herbert Heron
The Dark Lady	Louise Church

Scene: A terrace of the Queen's Palace at Whitehall

Time: A midsummer night in 1600

A Night at an Inn

A ONE-ACT PLAY

By LORD DUNSANY

Produced by JOHN NORTHERN HILLIARD

CHARACTERS

In the order of their appearance

Jacob Smith (Sniggers)	James Worthington
William Jones (Bill)	Thomas G. Fisher
Albert Thomas	Austin James
A. E. Scott-Fortescue (The Toff)	John Northern Hilliard
First Priest of Klesh	Gerald Morrow
Second Priest of Klesh	Van Wyck Brooks
Third Priest of Klesh	Owen White
Klesh	

Scene: An abandoned inn on the Yorkshire Moors

Time: 11 P. M.

Arts and Crafts

Little Theater

Carmel

Cranford

Three-Act Comedy

Spreading the News

One-Act Comedy

Friday and Saturday Evenings, Dec. 8-9, 1922

Executive Committee Arts and Crafts Little Theater

Mrs. Phil K. Gordon

Dr. A. E. Burton

Dr. Herman Spoehr

Lighting—Edward G. Kuster, Lewis Josselyn

Music—Edward G. Kuster

Mistress of the Wardrobe—Mrs. Rhoda Johnson

Christmas Masque at Arts and Crafts Hall Big Feature

A kaleidoscope of color flashed in and around Arts and Crafts Hall last Saturday. It was a wonderful Christmas celebration. It made one wish that every day was Christmas and that every day would see such a festival.

First, the vibrations of pink and blue and delicate baby colors, when the kiddies played their games and sang and danced around the Christmas tree. They sang the old English folk-songs and then a big man carrying the wassail bowl led a small boy pulling the Yule log with a tiny fairy seated upon it. Then old Santa Claus arrived and when the kiddies all promised to be good for another year—what a price to pay for a toy—the old tree fairly rained down presents. There were dolls and games and mechanical toys and candies and sweetmeats and cookies. Every small stomach was bursting with food and every small heart was bursting with joy, but the grown-ups needed the hall for their play, so they hired the Sandman to come early and lure the little ones away, and, as the older ones were coming back anyway, the party was over by 7 o'clock.

The play was done in fine, soft, glowing tones. Ira Remsen knows his Carmel; he also knows—and intimately—the spirit of childhood. It was a beautiful play. We should have more of its type in Carmel. It was conceived with a delicate imagination and a poetic fancy, and John Hilliard's art transferred it to the stage so that a community might enjoy it.

At the opening, a note of intimacy with the audience was struck, when Frederick Bechdolt, as "The Shepherd at the Fire," told in simple language the story of Christmas, and bade the masque proceed.

At the drawing of the curtain, the shepherds on the stage standing motionless in the background, were as beautiful a picture as has ever been

out the sheer beauty of lines and thought that had been used in the making of the play. The shepherds were played by Joseph Bletchen, Mrs. Susan Porter and Grant Wallace.

Next danced down the angel from the very tip-top of the Christmas tree. It seems grossly material to give all of these characters ordinary human names, but we must do it. The shimmering, scintillating angel was Mrs. Ruth Kuster, and she gave to the part a witchery and a charm, and her plaintive voice tempered a childish frivolity with a decided note of pathos.

Nobody in the whole world could have been the funny, jolly, much-abused "Roots-of-the-tree" as well as Perry Newberry.

Jerry Morrow had a wonderful make-up as "Jack-in-the-box." He looked as natural as life. The only thing we didn't recognize was his voice.

Austin James rolled around as a real Plum Pudding, and the little "stomach" ache, Ross Burton, stuck tighter to him than a brother.

Of course, we shouldn't ever dare to tell who Santa Claus was. He was—well—he was just Santa Claus, but Bill Kibbler dressed him up and Santa Claus knows Bill so well that their voices sound alike.

Many a masculine heart in the audience envied the lucky ones who were to receive the parcels. The face that stuck out of the one that came from Holland reminded me of Tilly Polak's piquant features, and the shiny one that looked as though it might hold a diamond tiara was suspiciously like Hilda Argo. Hart Rogers was sure he must be a necktie, but we all thought he was a mighty funny boy with a voice and intonation that gave promise for something big in a career when some more Christmases have come and gone.

Steve Glassell had the time of his life marking time as a soldier. He was supported on either side by Bobbie Hilliard and Grace Wickham, the toy soldiers. Christine Burton and Moira

Wallace were beautiful French dolls. Virginia Burton and Viola Parker tumbled around as clown dolls, and Irene Goold and Ann Clute, the Dutch dolls, clumped and thumped, and Vivian Edler, Vera Basham and Agnes Parker were wreaths, Clayton Leitch and Billy Brown were peppermints; Ann Greene was a bunch of grapes and Billy Argo and Charles Brooks were nice yellow oranges. And the big policeman, Arthur Shand, kept them all in order and made arrests every once in a while. It was a great night.

And the fairies—everybody just loved them. They danced and pirouetted and posed and fluttered around just like real fairies, and after it was all over they changed back into humans and became little children and their names were Valentine Porter, Florence Brown, Patty Johnson, Hortense Spoehr, Virginia Radcliffe, Jean Basham, Mildred Pearson and Kathleen and Rosalie Murphy.

John Hilliard tackled a tremendous job when he attempted to produce the play in a little over a week, but he succeeded and it will linger in our minds for a long time as being a delightful fantasia and the finest community affair we have ever had at Christmas.

The names of those who assisted are legion. Besides those mentioned last week we are told that Mrs. Schuyler worked like a Trojan on the costumes, and we feel that all Carmel would like us to tender an appreciation to Mrs. Jeane Burton for her enthusiastic and inspirational work in connection with this and other community events. In her play with the kiddies she was the Christmas thought made manifest, and in the masque, she was the one to do everything that no one else wanted to do. Of such is our community spirit.

The evening closed with a dance. We danced to Moffett's orchestra, on a confetti, serpentine-covered floor; everybody smiled and beamed at everybody else; the roulette wheel spun merrily to the lucky numbers that drew prizes, and Mr. and Mrs. Ray Ramsey were acclaimed the best waltzers in the room by a committee of experts. Ernest Schwenninger manipulated the roulette wheel and the dance in general, and everybody went home tired and happy.

"Cranford," a three-act play by Mrs. Gaskell, was produced by Mrs. Mary E. Hand, and I, for one, nominate her to the Hall of Fame. The exquisite picture created by lighting, setting and costume was never once spoiled by an awkward movement or cross, though there were as many as ten people on the stage at a time within a very limited space and the stage did not give the effect of being crowded. The whole thing was so simple, so natural, that one forgot for the moment that one was watching a play, and lived in a world of bonnet, hoop-skirt and pantalette.

The costumes alone were a treat to those who love old things. Most of them were not merely costumes, but were things actually worn by ladies of that day. Certainly the Paisley shawls and the wonderful old lace were inimitably real. But costumes alone cannot make a play, nor can lighting or setting or directing. All of these must be combined with good acting to create real atmosphere; and good acting was not lacking. Several men were mentioned, but only one appeared in the action of the play, so Mr. Hand was alone in his glory, but proved himself capable of carrying the responsibility.

Of the women's parts, all were convincingly played. Especially I would like to mention Miss Mattie, who provoked a laugh one minute and a lump in your throat the next; of Miss Betty Barker, who had such a delightful sense of humor; of Lady Glenmere, she of the intriguing Scotch accent; and of Miss McLean, who for once was allowed to play something other than a tragedy part.

Mrs. Bostick, as director, produced a result that was neither of these. The action ran smoothly and every line got over. Besides this, there was atmosphere; and the picture, while entirely different from the first play, was equally as beautiful. The tragic

and comic elements were not lost in a jumble of words, as might have been expected from their being combined in this unusual manner, but served each other by way of contrast.

There were no leads. Mrs. Tarpey, the apple woman; Mr. and Mrs. Fallon, and Red Jack Smith shared honors. Miss Helena Conger is a newcomer here and a happy acquisition to our dramatic forces. It is no exaggeration to say that Geane Hansen, Gerald Morrow and John Jordan did their best work of this season.

Both plays had real atmosphere, and both casts proved themselves worthy of the confidence placed in them. The worst that can be said is that in "Cranford" a few cues were missed, which necessitated much prompting. In "Spreading the News" one or two of the characters fell down on the Irish brogue.

Last, but not least, let me mention the lighting effects, which have so much to do with the atmosphere of a play and the state of mind of the audience. Not enough credit has been given in the past to the men who sit up nights working on new effects, and to Mr. Kuster in particular, who has made a study of these things and who has been so generous in giving his time and lending his valuable apparatus to supplement the meagre mediums for lighting now in the hall.

Mr. Kuster's advent into Carmel's dramatic world marked for us a new epoch. It is he who revolutionized the lighting of the Forest Theatre, and although "Caesar and Cleopatra" was quoted by some one as being "a magnificent failure," and that someone was considered by many as being very unfair, it will be noted that even the party of the first part included the word "magnificent," and we take it that he used this word to describe the lighting.

Entertainer in Benefit for Little Theater

And now comes the next move toward the erection of the "Little Theater". The legal formalities incident to the sale of stock have delayed the matter, but all is now ready to go ahead, and those who have subscribed may take up their shares.

A recital by Miss Clara Alexander has been arranged for August 4th, for the benefit of the "Little Theater" fund. Miss Alexander specializes in dialect stories, and impersonations and love lyrics of the Southern negro. She brings laughs and tears, chortles and chuckles. Both drama and melodrama are included in her versatile art. Her program will also contain selections by Robert Service, one of them entitled "Young Fellow, My Lad" being especially popular.

This gifted woman has a rich background. She was curtain-raiser for Sir Johnstone Forbes-Robertson, and co-starred with Harry Lauder at the Empire Theater, Leicester Square. She also had a single act between Adeline Genee's two ballets. At the first convention of women's clubs held after the war, at Hotel Astor, New York—and called their "consecration meeting", Miss Alexander appeared on the program.

The following poem is one of her numbers and is given with rare feeling and intensity. Rudy Seiger improvised the music for it at Miss Alexander's last concert at the Fairmont.

BLIND.

"The spring blew trumpets of color,
Her green sang in my brain,
I heard a blind man, tapping,
Tap-tap with his cane.

"I pitied him in his blindness,
But can I boast that I see,
Perhaps there walks beside me,
A spirit that pities me.

"That pities me in my blindness,
As I tap with my five-sensed cane
of mind,
Amidst such unguessed splendors,
That I am worse than blind."

HARRY KEMP.

Forty Dollars For The Little Theater Cleared At Musical

On Sunday evening at the new Blue Bird Tea room in Carmel Miss Mossie Hunkins gave a musicale in aid of the little theater. Over eighty were present and many were turned away for lack of room. Success was assured when Perry Newberry was the informal chairman of the affair. He was the life of the whole occasion, with his reminiscences of old Carmel. He said that Dr. Burton had insisted on this being a high brow affair, and because of this had asked him to preside, but had not suggested that he read from his own works.

Mr. Newberry said that Miss Alice McGowan was going to read some of her writings, but he knew that it would not be from the one book that she wrote with him, however, he believed that she had written several others. In the middle of one of his sentences, Newberry spied Jimmy Swinnerton in the crowd. Showing no mercy to the visiting celebrity, he made him tell how he lost his red vest. Swinnerton told the thrilling tale, greatly to the delight of the audience.

Mrs. V. M. Porter was wonderfully fine in her selection of a story, which she told in the candle light in her own inimitable way. Miss Blanche Tolmie sang in French and Italian, without accompaniment, some sixteenth century songs. Alice McGowan read some chapters from her book on mountain life in Tennessee. Johan Hagemeyer, whose interesting art photographs decorated the walls of the tea room, spoke on his work. He was noticeably modest in presenting his artistic views. After this dainty refreshments were served, and in all over forty dollars was cleared for the Little Theater.

SATURDAY, OCT. 21, 1922.

Evening of One- Act Plays Billed at Arts and Crafts

"A place of art made living, where men may see
What human life is and has seemed to be

To the world's greatest brains." The coming evening of one-act plays for the theater fund of the Arts and Crafts is expected to be one of unusual interest. Lord Dunsany's "A Night at an Inn" is to be staged by John Northern Hilliard and those who have witnessed the rehearsals say that Mr. Hilliard is giving to the production the same meritorious attention to detail that characterizes all his productions. The cast are as follows:

The Toff.....John Northern Hilliard
Sailors
Bill.....Thomas G. Fisher
Albert.....Austin James
Sniggers.....James Worthington
Three Indian Priests of Klesh
.....Gerald Morrow
.....Van Wyck Brooks
.....Arthur T. Shand

Herbert Heron has charge of Bernard Shaw's "The Dark Lady" a farce, and with his ability in production, the success of that is also assured. The characters are:
Queen Elizabeth.....Blanche Tolmie
The Dark Lady.....Louise Church
William Shakespeare.....Herbert Heron
The Warder.....John B. Jordan

The third sketch, "The Ranch House," is being written and produced by Ira Remsen, the author of last season's very successful children's play, "Inchling." It revolves around some human marionettes and gives promise of being both clever and unique.

Altogether it is a fitting program for the opening of our winter dramatic season and the hall should be filled to capacity for the two nights, Friday and Saturday, October 27 and 28. The admission is \$.75 and reserved seats are \$1.00. Tickets are on sale at the Palace Drug Company's stores in Carmel and Monterey.

Mrs. P. K. Gordon, Dr. M. A. Spoehr and Dr. Alfred E. Burton constitute the business committee having charge of the affair.

Arts and Crafts Offer Splendid Double Program

Plans are well under way for the next dramatic offering of the Arts and Crafts dramatic section. If the public prove as appreciative of the forthcoming entertainment as they were of the last another tidy sum will be realized for the building fund of the new theater.

Mrs. Mary J. Hand is to produce "Cranford," an adaptation of that quaint lovely story of Mrs. Gaskell of New England life before the middle of the last century. Many of our townspeople, not heretofore seen on the local stage, will appear in this sketch. The cast is as follows:

Mattie Jenkyns - Isabel Chamberlin
Mary - - - - - Carrie Leach
Miss Poole - - - - - Effie McLean
Miss Betty - - - - - Isabel Bunting
Hon. Mrs. Jamison - - Fanny Yard
Betty Glenmere - - - Alice Ward
Mrs. Forester - - - Mabel Slevin
Mrs. Fitz-Adams - - - Mary Mower
Martha - - - - - Grace Wickham
Peter Marmaduke Ollie Jenkyns
J. W. Hand

Another large cast will play in "Spreading the News," by Lady Gregory. It is full of rich Irish humor and is one of the most popular plays of the Abbey Theatre. Cast:
The Magistrate - Fenton P. Foster
Jo Muldoon - Richard W. Johnson
Bartley Fallon - Herbert Heron
Tim Casey - John B. Jordan
Shawn Early - Thomas G. Fisher
James Ryan - Arthur T. Shand
Jack Smith - Gerald Morrow
Mary Fallon - Geane Hansen
Mrs. Tarpey - Helena Conger
Mrs. Tully - Ivy Basham

Dr. Alfred E. Burton and Edward G. Kuster are working on the lighting effects and stage settings. The plays will be given on Friday and Saturday evenings, December 8th and 9th.

NOVEMBER 18, 1922

Little Theater to Be Modern Structure

The Arts and Crafts held their regular monthly meeting last Monday evening. Plans for the new Theater were discussed at length. Dr. H. man Spoehr reported that the building would cost in the neighborhood of \$7,000, and various plans for raising the money were suggested. It was stated that the theater could be built through the building and loan, that the money could be borrowed from the bank, or that bonds could be issued to cover the cost.

The \$7,000 is merely a preliminary estimate. It is possible that when competitive bids are asked for, the price may be greatly lessened. The plans call for full lighting equipment, a furnace, a large stage, all the furniture necessary; in short, a complete building and equipment.

C. Sumner Greene and Dr. Hermann Spoehr spoke with enthusiasm of the necessity of building for the future and of erecting something that would conform fully to the needs of the community. A majority of those present were enthusiastic about going ahead and getting the building started soon. The building committee was authorized to investigate the question of issuing bonds for the financing of the proposition. It was also decided to submit the blueprints to the local contractors for bids.

Elaborate Plans for Christmas Festival

By JEANNE D'ORGE

Christmas Eve this year happens on a Sunday. The Arts and Crafts Theatre will celebrate their Christmas Eve day before. It will begin at 5 o'clock on Saturday, the 23rd of December with a party for the younger children of Carmel. It will last from 5 to 7 o'clock. It will be a Christmas party. Christmas parties always have a Yuletide log and a wassail bowl—which being translated means a very delicious children's punch—and cookies and cake to go with it—and old fashioned games and songs and a story-teller who has never been heard in Carmel before. Any child under the age of 12 is invited by the Arts and Crafts to be present at the party and any parents who may wish to come and watch the merrymaking will be most welcome. If the children who intend to be our guests that day would leave their names at the Pine Cone office under the care of Jeanne Burton it would be a great convenience. We should then be quite sure that everyone is provided for. And if the people willing to help in any way would also leave their names. We need helpers; we also need home-made cakes and cookies and candy or money to buy them with so that the little children may begin their holiday with the best of good times.

Seven o'clock will finish the children's party. At 8:30 the Arts and Crafts Theatre will present a Christmas masque by Ira Remsen, entitled "The Shepherd's Bridge." It will be produced by John Northern Hilliard.

First about the play. Ira Remsen by some means—conscious or otherwise—has managed to keep this masque both modern and mediaeval; it has all the quaint yet deep appeal of the old morality play; it has too the piquant whimsical absurdity of modern American humor; the triumph is that these two contrasting qualities harmonize—each one is enhanced by the other so that you have in the whole a unique piece of work—individual as well as universal—one that will not be forgotten when the great book is written of the history of American drama.

Of course there is music in the masque, and carol singing and dancing. It will take all the talent that we have in Carmel to give it the setting that it deserves. And this is just the challenge that we want for a Christmas festival. We want as many people as possible concerned in it—joyously concerned—musicians, singers, dancers, actors, children—before all, children.

When the masque is over there will be a dance. Good music is promised so that Youth who is particular as to the "jazziness of the jazz" can come without misgiving. Not only youth—if I am not mistaken the spirit of Christmas will be so much alive and about that any one—even old Rip Van Winkle—or any ghost from any ancient Christmas-tide could come into the assembly and find himself welcome and at home.

To sum up: First, the children's party; next, the masque; last, the dance. This is the order of the celebration planned by the Arts and Crafts Theatre of Carmel in honor of Christmas—to be held at the Arts and Crafts Hall Saturday, the 23rd of December, 1922, beginning punctually at 5 o'clock in the afternoon.

The Rented Ranch

Written and Produced by IRA REMSEN

CHARACTERS

In the order of their appearance

Seth	Evan R. Mosher
Anna	Hilda W. Argo
David	Ernest Schweninger
Dunsmore	Hobart P. Glassell
Santa Anna	Katharine Cooke
	James Wilson
Puppet Masters	Richard W. Johnson
	J. L. C. Mullgardt
	Arthur T. Shand

Hotel La Playa

A
hotel that is
home

Rancho La Playa

for
special parties

Blue Bird Tea Room

and

Gift Shop

Louise and Esther's Tea Room

Luncheon from 1 to 2 — Dinner from 6 to 7

Ralph Pearson Etchings and Christmas Cards on Sale

The House of Comfort — PINE INN — John B. Jordan, Mgr.

The Shepherd at the Fire.....Frederick R. Becholdt
Shepherds on the Stage
Abijah.....Grant Wallace
Simon.....Joseph Blethen
Jude.....Susan Porter
The Angel.....Ruth Kuster
Roots of the Tree.....Perry Newberry
Jack-in-the-Box.....Gerald Morrow
Plum Pudding.....Austin James
Stummick Ache.....Ross Burton
Santa Claus.....William T. Kibbler
First Bundle.....Hilda Argo
Second Bundle.....Tilly Polack
Third Bundle.....Hart Rogers
Toys
Soldier.....Hobart Glassell
Toy Soldiers.....
.....Bob Hilliard, Grace Wickham
French Dolls.....
.....Christine Burton, Moira Wallace
Clown Dolls.....
.....Virginia Burton, Ann Clute
Dutch Dolls.....
.....Agnes Parker, Viola Parker
Chinese Dolls, Oranges, Apples, Grapes
and Wreaths complete the cast of this
masque.

Arts & Crafts Little Theater

☼ ☼ Carmel ☼ ☼

"A place of art made living, where men may see
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Three One-Act Plays

Friday Evening, October 27

and

Saturday Evening, October 28

1922

Carmel Pine Cone

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Carmel



Cranford

Three-Act Comedy

Spreading the News

One-Act Comedy

Friday and Saturday Evenings, Dec. 8-9, 1922



Executive Committee Arts and Crafts Little Theater

Mrs. Phil K. Gordon

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Dr. Herman Spoehr

Lighting—Edward G. Kuster, Lewis Josselyn

Musir—Edward G. Kuster

Mistress of the Wardrobe—Mrs. Rhoda Johnson

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Entertainer in Benefit for Little Theater

And now comes the next move toward the erection of the "Little Theater". The legal formalities incident to the sale of stock have delayed the matter, but all is now ready to go ahead, and those who have subscribed may take up their shares.

A recital by Miss Clara Alexander has been arranged for August 4th, for the benefit of the "Little Theater" fund. Miss Alexander specializes in dialect stories, and impersonations and love lyrics of the Southern negro. She brings laughs and tears, chortles and chuckles. Both drama and melodrama are included in her versatile art. Her program will also contain selections by Robert Service, one of them entitled "Young Fellow, My Lad" being especially popular.

This gifted woman has a rich background. She was curtain-raiser for Sir Johnstone Forbes-Robertson, and co-starred with Harry Lauder at the Empire Theater, Leicester Square. She also had a single act between Adeline Genee's two ballets. At the first convention of women's clubs held after the war, at Hotel Astor, New York—and called their "consecration meeting", Miss Alexander appeared on the program.

The following poem is one of her numbers and is given with rare feeling and intensity. Rudy Seiger improvised the music for it at Miss Alexander's last concert at the Fairmont.

BLIND.

"The spring blew trumpets of color,
Her green sang in my brain,
I heard a blind man, tapping,
Tap-tap with his cane.

"I pitied him in his blindness,
But can I boast that I see,
Perhaps there walks beside me,
A spirit that pities me.

"That pities me in my blindness,
As I tap with my five-sensed cane
of mind,
Amidst such unguessed splendors,
That I am worse than blind."

HARRY KEMP.

Forty Dollars For The Little Theater Cleared At Musical

On Sunday evening at the new Blue Bird Tea room in Carmel Miss Mossie Hunkins gave a musicale in aid of the little theater. Over eighty were present and many were turned away for lack of room. Success was assured when Perry Newberry was the informal chairman of the affair. He was the life of the whole occasion, with his reminiscences of old Carmel. He said that Dr. Burton had insisted on this being a high brow affair, and because of this had asked him to preside, but had not suggested that he read from his own works.

Mr. Newberry said that Miss Alice McGowan was going to read some of her writings, but he knew that it would not be from the one book that she wrote with him, however, he believed that she had written several others. In the middle of one of his sentences, Newberry spied Jimmy Swinnerton in the crowd. Showing no mercy to the visiting celebrity, he made him tell how he lost his red vest. Swinnerton told the thrilling tale, greatly to the delight of the audience.

Mrs. V. M. Porter was wonderfully fine in her selection of a story, which she told in the candle light in her own inimitable way. Miss Blanche Tolmie sang in French and Italian, without accompaniment, some sixteenth century songs. Alice McGowan read some chapters from her book on mountain life in Tennessee. Johan Hagemeyer, whose interesting art photographs decorated the walls of the tea room, spoke on his work. He was noticeably modest in presenting his artistic views. After this dainty refreshments were served, and in all over forty dollars was cleared for the Little Theater.

SATURDAY, OCT. 21, 1922.

Evening of One- Act Plays Billed at Arts and Crafts

"A place of art made living, where men may see
What human life is and has seemed to be

To the world's greatest brains." The coming evening of one-act plays for the theater fund of the Arts and Crafts is expected to be one of unusual interest. Lord Dunsany's "A Night at an Inn" is to be staged by John Northern Hilliard and those who have witnessed the rehearsals say that Mr. Hilliard is giving to the production the same meritorious attention to detail that characterizes all his productions. The cast are as follows:

The Toff.....John Northern Hilliard
Sailors.....Thomas G. Fisher
Bill.....Austin James
Albert.....James Worthington
Sniggers.....Gerald Morrow
Three Indian Priests of Klesh.....Van Wyck Brooks
.....Arthur T. Shand

Herbert Heron has charge of Bernard Shaw's "The Dark Lady" a farce, and with his ability in production, the success of that is also assured. The characters are:

Queen Elizabeth.....Blanche Tolmie
The Dark Lady.....Louise Church
William Shakespeare.....Herbert Heron
The Warder.....John B. Jordan

The third sketch, "The Ranch House," is being written and produced by Ira Remsen, the author of last season's very successful children's play, "Inchling." It revolves around some human marionettes and gives promise of being both clever and unique.

Altogether it is a fitting program for the opening of our winter dramatic season and the hall should be filled to capacity for the two nights, Friday and Saturday, October 27 and 28. The admission is \$.75 and reserved seats are \$1.00. Tickets are on sale at the Palace Drug Company's stores in Carmel and Monterey.

Mrs. P. K. Gordon, Dr. M. A. Spoehr and Dr. Alfred E. Burton constitute the business committee having charge of the affair.

Arts and Crafts Offer Splendid Double Program

Plans are well under way for the next dramatic offering of the Arts and Crafts dramatic section. If the public prove as appreciative of the forthcoming entertainment as they were of the last another tidy sum will be realized for the building fund of the new theater.

Mrs. Mary J. Hand is to produce "Cranford," an adaptation of that quaint lovely story of Mrs. Gaskell of New England life before the middle of the last century. Many of our townspeople, not heretofore seen on the local stage, will appear in this sketch. The cast is as follows:

Mattie Jenkyns - Isabel Chamberlin
Mary - Carrie Leach
Miss Poole - Effie McLean
Miss Betty - Isabel Bunting
Hon. Mrs. Jamison - Fanny Yard
Betty Glenmere - Alice Ward
Mrs. Forester - Mabel Slevin
Mrs. Fitz-Adams - Mary Mower
Martha - Grace Wickham
Peter Marmaduke Ollie Jenkyns

J. W. Hand

Another large cast will play in "Spreading the News," by Lady Gregory. It is full of rich Irish humor and is one of the most popular plays of the Abbey Theatre. Cast: The Magistrate - Fenton P. Foster
Jo Muldoon - Richard W. Johnson
Bartley Fallon - Herbert Heron
Tim Casey - John B. Jordan
Shawn Early - Thomas G. Fisher
James Ryan - Arthur T. Shand
Jack Smith - Gerald Morrow
Mary Fallon - Geane Hansen
Mrs. Tarpey - Helena Conger
Mrs. Tully - Ivy Basham

Dr. Alfred E. Burton and Edward G. Kuster are working on the lighting effects and stage settings. The plays will be given on Friday and Saturday evenings, December 8th and 9th.

NOVEMBER 18, 1922

Little Theater to Be Modern Structure

The Arts and Crafts held their regular monthly meeting last Monday evening. Plans for the new Theater were discussed at length. Dr. Herman Spoehr reported that the building would cost in the neighborhood of \$7,000, and various plans for raising the money were suggested. It was stated that the theater could be built through the building and loan, or that the money could be borrowed from the bank, or that bonds could be issued to cover the cost.

The \$7,000 is merely a preliminary estimate. It is possible that when competitive bids are asked for, the price may be greatly lessened. The plans call for full lighting equipment, a furnace, a large stage, all the furniture necessary; in short, a complete building and equipment.

C. Sumner Greene and Dr. Herman Spoehr spoke with enthusiasm of the necessity of building for the future, and of erecting something that would conform fully to the needs of the community. A majority of those present were enthusiastic about going ahead and getting the building started soon.

The building committee was authorized to investigate the question of issuing bonds for the financing of the proposition. It was also decided to submit the blueprints to the local contractors for bids.

Elaborate Plans for Christmas Festival

By JEANNE D'ORGE

Christmas Eve this year happens on a Sunday. The Arts and Crafts Theatre will celebrate their Christmas Eve the day before. It will begin at 5 o'clock on Saturday, the 23rd of December, with a party for the younger children of Carmel. It will last from 5 to 7 o'clock. It will be a Christmas party; Christmas parties always have a Yule log and a wassail bowl—which being translated means a very delicious children's punch—and cookies and cake to go with it—and old fashioned games and songs and a story-teller who has never been heard in Carmel before. Any child under the age of 12 is invited by the Arts and Crafts to be present at the party and any parents who may wish to come and watch the merry-making will be most welcome. If the children who intend to be our guests that day would leave their names at the Pine Cone office under the care of Jeanne Burton it would be a great convenience. We should then be quite sure that everyone is provided for. And if the people willing to help in any way would also leave their names. We need helpers; we also need home-made cakes and cookies and candy or money to buy them with so that the little children may begin their holiday with the best of good times.

Seven o'clock will finish the children's party. At 8:30 the Arts and Crafts Theatre will present a Christmas masque by Ira Remsen, entitled "The Shepherd's Bridge." It will be produced by John Northern Hilliard.

First about the play. Ira Remsen by some means—conscious or otherwise—has managed to keep this masque both modern and mediaeval; it has all the quaint yet deep appeal of the old morality play; it has too the piquant whimsical absurdity of modern American humor; the triumph is that these two contrasting qualities harmonize—each one is enhanced by the other so that you have in the whole a unique piece of work—individual as well as universal—one that will not be forgotten when the great book is written of the history of American drama.

Of course there is music in the masque, and carol singing and dancing. It will take all the talent that we have in Carmel to give it the setting that it deserves. And this is just the challenge that we want for a Christmas festival. We want as many people as possible concerned in it—joyously concerned—musicians, singers, dancers, actors, children—before all, children.

When the masque is over there will be a dance. Good music is promised so that Youth who is particular as to the "jazziness of the jazz" can come without misgiving. Not only youth—if I am not mistaken the spirit of Christmas will be so much alive and about that any one—even old Rip Van Winkle—or any ghost from any ancient Christmas-tide could come into the assembly and find himself welcome and at home.

Christmas Masque and Ball Tonight at Arts & Crafts Hall

By JEANNE D'ORGE

Two weeks ago, we told about the Christmas Masque to be produced tonight for the first time at the Arts and Crafts Hall, and also something about the man that wrote it—Ira Remsen, and of how fortunate we are to have an artist of such fine calibre in Carmel; last Saturday, something, too, was said about our added good fortune in having John Hilliard to produce the "Shepherd's Bridge."

Today, we are eager to sing the praises of the cast, without which there would be no final production—and not only of the actual cast, but those others whose help is given, as it were, silently and with no wish for praises or prominence.

There seems no need to say those much used words aloud—co-operation, community feeling, Christmas good will—the air is so filled with the spirit of them and the deed. All this last week from morning till late at night, the Arts and Crafts hall has buzzed like a great hive with the sound of many activities. The rush began on Sunday, when, wet as it was, a crowd of enthusiasts went out with machines for greens and berries. Monday brought another group who had promised to make wreaths—Monday, too, brought the dancers and the fairies, and three or four more groups of rehearsers, and the carpenters to see that the temporary platform should be firm enough for all.

We don't know how many days the man on the lights worked patiently trying now this and now that, experimenting, never sparing himself time nor trouble. At the same time, outside the busy circle of the Arts and Crafts, the wardrobe mistress and her helpers were sewing madly in order to be ready with fifty odd costumes by dress rehearsal night. Somewhere, too, the musical director was gathering in his chorus of waits, and the musical accompaniment that has to go with the Masque—working against many odds since much of the music is out of print, and one copy had to be shared between musicians and dancers.

The Theatre Committee hasn't words enough to thank all these busy people who have so cheerfully given their time and talent. It is indebted greatly to Ira Remsen, who has allowed us to put

on a professional play without a fee; to John Hilliard, who postponed a visit to the East in order to present the play; to Dr. A. E. Burton, who has done the stage set; to Edward G. Kuster, who, besides giving time and thought, lent us much of his own private lighting apparatus; to Thomas Vincent Cator and to Mrs. Cator, without whom there would have been no music; to Mrs. Rhoda Johnson, who tackled the tremendous job of costumes without a moment's hesitation; to Miss Conger (the little old applewoman in the last play) who came in to help, and stayed by from first to last, and to Mrs. C. N. Offley and her daughters, and to the others who gave what help they could; to Mrs. Watts, who supervised the making of wreaths and to those who helped in the hall decorations; to Ernest Schwininger, who arranged for the dance orchestra and the sale of the tickets; to Hobart Glassell for his willing and expert help on the make-up; to Mrs. Ruth Kuster, who, in the midst of her first Christmas business season, broke away to play the part of an angel; to Mrs. Valentine Mott Porter, who also sacrificed most of her time to the play; to Grant Wallace, Joseph Blethen, Perry Newberry, Austin James, Jerry Morrow, Arthur Shand, Hilda Argo, Tilly Polack, Hart Rogers, the Dancing Toys, the Fairies; to Christine Burton, who composed and rehearsed the dances; to all those who gathered greens or hammered wood or painted or sewed or made coffee or served cakes; to the Pine Cone, who by their kindness and courtesy made it possible for the Arts and Crafts to express its thanks.

If the Masque shows the spirit of co-operation in Carmel, so too does the children's party. Everywhere one goes it is, "What can I do to help?" or, "What can I give?" Mr. and Mrs. Glassell have loaded us down with toys for the tree—others have given money so that every child will take away some small remembrance of the day. Mrs. Ivy Basham is making bags of candy, and Stella Guichard is doing the same. Mrs. Reamer will make the punch. Next week there will be a list of all those who made cakes and cookies and who helped with the Children's party in any way.

The principal characters of the

Masque have been chosen and are as follows:

The Shepherd at the Fire.....Frederick R. Becholdt
Shepherds on the Stage.....

Abijah.....Grant Wallace
Simon.....Joseph Blethen
Jude.....Susan Porter
The Angel.....Ruth Kuster
Roots of the Tree.....Perry Newberry
Jack-in-the-Box.....Gerald Morrow
Plum Pudding.....Austin James
Stummick Ache.....Ross Burton
Santa Claus.....William T. Kibbler
First Bundle.....Hilda Argo
Second Bundle.....Tilly Polack
Third Bundle.....Hart Rogers

Toys

Soldier.....Hobart Glassell
Toy Soldiers.....
.....Bob Hilliard, Grace Wickham
French Dolls.....Christine Burton, Moira Wallace
Clown Dolls.....
.....Virginia Burton, Ann Clute
Dutch Dolls.....

.....Agnes Parker, Viola Parker
Chinese Dolls, Oranges, Apples, Grapes
and Wreaths complete the cast of this masque.

To sum up: First, the children's party; next, the masque; last, the dance. This is the order of the celebration planned by the Arts and Crafts Theatre of Carmel in honor of Christmas—to be held at the Arts and Crafts Hall Saturday, the 23rd of December, 1922, beginning punctually at 5 o'clock in the afternoon.

High-Grade Fruit Cakes

make good Christmas gifts

Special cakes, pies and pastries made to order
for the holidays
Send orders in early

--Carmel Bakery

Cranford

A THREE-ACT COMEDY

By Mrs. GASKELL

Dramatized by MARGUERITE MERRINGTON

Produced by Mary E. HAND

CHARACTERS

in the order of their appearance

Miss Matilda Jenkyns (Miss Mattie)	Louise Conger
Mary Smith	Mrs. Carrie Leitch
Martha	Grace Wickham
Miss Pole	Effie McLean
Mrs. Forrester	Mrs. Mabel Slevin
Mrs. Fitz-Adams	Mrs. Margaret Springer
Miss Bettie Barker	Mrs. Isabel Bunting
The Hon. Mrs. Jamieson	Mrs. Fanny Yard
Lady Glenmere	Mrs. Alice H. Ward
Peter Marmaduke Arley Jenkyns	Joseph W. Hand
Carlo	"Wee Anne"

Christmas without candy? No, indeed!

Try Curtis' Home-made Confections

Here's a few prices:

Caramels, 40c lb.
Curtis' A-Bar, 10c

Christmas Broken, mixed, 15c lb.
Hand-rolled Chocolates, 50c lb.

Spreading the News

A ONE-ACT COMEDY

By LADY GREY

Produced by DAISY F. BOSTICK

CHARACTERS

in the order of their appearance

Mrs. Tarpey (The Applewoman)	Helena Conger
Jo Muldoon	Richard W. Johnson
The Magistrate	Fenton P. Foster
Mrs. Fallon	Geane Hansen
Bartley Fallon	Herbert Heron
Red Jack Smith	Gerald Morrow
Tim Casey	John B. Jordan
Shawn Early	Thomas G. Fisher
Mrs. Tully	Ivy Basham
James Ryan	Richard W. Hoagland

Do Your Christmas Shopping Early

Palace Drug Company

Carmel-by-the-Sea

Ivory Sets

Kodaks

Perfumes

Toilet Requisites

Phonographs

Blue Bird Tea Room and Gift Shop

Christmas Gifts and Cards

Luncheon

Afternoon Tea

Dinner

Please make reservations

Ocean at Lincoln Avenue

Christmas Masque at Arts and Crafts Hall Big Feature

A kaleidoscope of color flashed in and around Arts and Crafts Hall last Saturday. It was a wonderful Christmas celebration. It made one wish that every day was Christmas and that every day would see such a festival.

First, the vibrations of pink and blue and delicate baby colors, when the kiddies played their games and sang and danced around the Christmas tree. They sang the old English folk-songs and then a big man carrying the wassail bowl led a small boy pulling the Yule log with a tiny fairy seated upon it. Then old Santa Claus arrived and when the kiddies all promised to be good for another year—what a price to pay for a toy—the old tree fairly rained down presents. There were dolls and games and mechanical toys and candies and sweetmeats and cookies. Every small stomach was bursting with food and every small heart was bursting with joy, but the grown-ups needed the hall for their play, so they hired the Sandman to come early and lure the little ones away, and, as the older ones were coming back anyway, the party was over by 7 o'clock.

The play was done in fine, soft, glowing tones. Ira Remsen knows his Carmel; he also knows—and intimately—the spirit of childhood. It was a beautiful play. We should have more of its type in Carmel. It was conceived with a delicate imagination and a poetic fancy, and John Hilliard's art transferred it to the stage so that a community might enjoy it.

At the opening, a note of intimacy with the audience was struck, when Frederick Bechdolt, as "The Shepherd at the Fire," told in simple language the story of Christmas, and bade the masque proceed.

At the drawing of the curtain, the shepherds on the stage standing motionless in the background, were as beautiful a picture as has ever been

out the sheer beauty of lines and thought that had been used in the making of the play. The shepherds were played by Joseph Bletben, Mrs. Susan Porter and Grant Wallace.

Next danced down the angel from the very tip-top of the Christmas tree. It seems grossly material to give all of these characters ordinary human names, but we must do it. The shimmering, scintillating angel was Mrs. Ruth Kuster, and she gave to the part a witchery and a charm, and her plaintive voice tempered a childish frivolity with a decided note of pathos.

Nobody in the whole world could have been the funny, jolly, much-abused "Roots-of-the-tree" as well as Perry Newberry.

Jerry Morrow had a wonderful make-up as "Jack-in-the-box." He looked as natural as life. The only thing we didn't recognize was his voice.

Austin James rolled around as a real Plum Pudding, and the little "stomach" ache, Ross Burton, stuck tighter to him than a brother.

Of course, we shouldn't ever dare to tell who Santa Claus was. He was—well—he was just Santa Claus, but Bill Kibbler dressed him up and Santa Claus knows Bill so well that their voices sound alike.

Many a masculine heart in the audience envied the lucky ones who were to receive the parcels. The face that stuck out of the one that came from Holland reminded me of Tilly Polak's piquant features, and the shiny one that looked as though it might hold a diamond tiara was suspiciously like Hilda Argo. Hart Rogers was sure he must be a necktie, but we all thought he was a mighty funny boy with a voice and intonation that gave promise for something big in a career when some more Christmases have come and gone.

Steve Glassell had the time of his life marking time as a soldier. He was supported on either side by Bobbie Hilliard and Grace Wickham, the toy soldiers. Christine Burton and Moira

Wallace were beautiful French dolls. Virginia Burton and Viola Parker tumbled around as clown dolls, and Irene Gould and Ann Clute, the Dutch dolls, clumped and thumped, and Vivian Edler, Vera Basham and Agnes Parker were wreaths, Clayton Leitch and Billy Brown were peppermints; Ann Greene was a bunch of grapes and Billy Argo and Charles Brooks were nice yellow oranges. And the big policeman, Arthur Shand, kept them all in order and made arrests every once in a while. It was a great night.

And the fairies—everybody just loved them. They danced and pirouetted and posed and fluttered around just like real fairies, and after it was all over they changed back into humans and became little children and their names were Valentine Porter, Florence Brown, Patty Johnson, Hortense Spoehr, Virginia Radcliffe, Jean Basham, Mildred Pearson and Kathleen and Rosalie Murphy.

John Hilliard tackled a tremendous job when he attempted to produce the play in a little over a week, but he succeeded and it will linger in our minds for a long time as being a delightful fantasia and the finest community affair we have ever had at Christmas.

The names of those who assisted are legion. Besides those mentioned last week we are told that Mrs. Schuyler worked like a Trojan on the costumes, and we feel that all Carmel would like us to tender an appreciation to Mrs. Jeane Burton for her enthusiastic and inspirational work in connection with this and other community events. In her play with the kiddies she was the Christmas thought made manifest, and in the masque, she was the one to do everything that no one else wanted to do. Of such is our community spirit.

The evening closed with a dance. We danced to Moffett's orchestra, on a confetti, serpentine-covered floor; everybody smiled and beamed at everybody else; the roulette wheel spun merrily to the lucky numbers that drew prizes, and Mr. and Mrs. Ray Ramsey were acclaimed the best waltzers in the room by a committee of experts. Ernest Schwenninger manipulated the roulette wheel and the dance in general, and everybody went home tired and happy.

"Cranford," a three-act play by Mrs. Gaskell, was produced by Mrs. Mary E. Hand, and I, for one, nominate her to the Hall of Fame. The exquisite picture created by lighting, setting and costume was never once spoiled by an awkward movement or cross, though there were as many as ten people on the stage at a time within a very limited space and the stage did not give the effect of being crowded. The whole thing was so simple, so natural, that one forgot for the moment that one was watching a play, and lived in a world of bonnet, hoop-skirt and pantalette.

The costumes alone were a treat to those who love old things. Most of them were not merely costumes, but were things actually worn by ladies of that day. Certainly the Paisley shawls and the wonderful old lace were inimitably real. But costumes alone cannot make a play, nor can lighting or setting or directing. All of these must be combined with good acting to create real atmosphere; and good acting was not lacking. Several men were mentioned, but only one appeared in the action of the play, so Mr. Hand was alone in his glory, but proved himself capable of carrying the responsibility.

Of the women's parts, all were convincingly played. Especially I would like to mention Miss Mattie, who provoked a laugh one minute and a lump in your throat the next; of Miss Betty Barker, who had such a delightful sense of humor; of Lady Glenmere, she of the intriguing Scotch accent; and of Miss McLean, who for once was allowed to play something other than a tragedy part.

Mrs. Bostick, as director, produced a result that was neither of these. The action ran smoothly and every line got over. Besides this, there was atmosphere; and the picture, while entirely different from the first play, was equally as beautiful. The tragic

and comic elements were not lost in a jumble of words, as might have been expected from their being combined in this unusual manner, but served each other by way of contrast.

There were no leads. Mrs. Tarpey, the apple woman; Mr. and Mrs. Fallon, and Red Jack Smith shared honors. Miss Helena Conger is a newcomer here and a happy acquisition to our dramatic forces. It is no exaggeration to say that Geane Hansen, Gerald Morrow and John Jordan did their best work of this season.

Both plays had real atmosphere, and both casts proved themselves worthy of the confidence placed in them. The worst that can be said is that in "Cranford" a few cues were missed, which necessitated much prompting. In "Spreading the News" one or two of the characters fell down on the Irish brogue.

Last, but not least, let me mention the lighting effects, which have so much to do with the atmosphere of a play and the state of mind of the audience. Not enough credit has been given in the past to the men who sit up nights working on new effects, and to Mr. Kuster in particular, who has made a study of these things and who has been so generous in giving his time and lending his valuable apparatus to supplement the meagre mediums for lighting now in the hall.

Mr. Kuster's advent into Carmel's dramatic world marked for us a new epoch. It is he who revolutionized the lighting of the Forest Theatre, and although "Caesar and Cleopatra" was quoted by some one as being "a magnificent failure," and that someone was considered by many as being very unfair, it will be noted that even the party of the first part included the word "magnificent," and we take it that he used this word to describe the lighting.

At the Sign of the Pine

Januarie the 6th (Twelpe Night) anno Domini 1923

Dinner

—Served at 7 o' the clock

Oxtail soupe
Heads of lettuce
Baked salmon, sauce Italienne
Prime ribs of beefe au jus
Yorkshire pudding
Roaste boare
Ladye apples
Creamed carrots
Mashed potatoes
Pumpkin pie
Coffee

The Lorde of Misrule Master Jo J. Mora
Wassail-Maidens Misses Alice Green, Louise Prince, Jean Taylor
The Player of the Viola Master Frederick MacMurray
At whatsoever hour the dinner shall bee done, the Lorde of Misrule wille lead the guests from the dining-hall into the main court, and thereupon wille bee enacted a stage-piece entitled

Malvolio

Or, What You Wille

A most pleasaunt and excellent comedie of the riche Countess Olivia and her steward Malvolio, with divers embranglements caused by Olivia's bibulous uncle, Sir Toby Belch, and his fantastic friende, Sir Andrew Aguecheek, together with Feste, the fool, and the sprightly maide Maria, written by Master William Shakespeare, and originally acted by the Lorde Chamberlaines servants, before her majestie and elsewhere, with much matter now omitted, under the title of Twelpe Night

Arranged for this particular occasion by Master Herbert Heron and acted by the Lorde Mayors servants from the companie of the Artes and Craftes, sojourning for the one evening at the Sign of the Pine. Hangman, to thy taske!

The Characters of the Comedie

The Countess Olivia Mistress Blanche Tolmie
Maria, her woman Mistress Constance Heron
Malvolio, her steward Master Thomas Fisher
Feste, her foole Master Herbert Heron
Sir Toby Belch Master George Dorwart
Sir Andrew Aguecheek Master John Jordan
Huskie Scene Shifters: Bill Argo, Bill Heron

The production designed and staged by Master Herbert Heron

The especiall thanks of the producer, the committee in charge, and of the Artes and Craftes Theatre bee due:

To Mistress Helena Conger for making the curtains wherewith to screene the players and for supervising the cutting and sewing of the doublets, gownes and other habiliments wherein also much labour did falle her waye—

To Mistress Brewer, Mistress Dennis, Mistress Dorwart, Mistress Johnson, Mistress Jordan, and Mistress Offley for aid with the needles, thread and sheares

To Mistress Constance Heron for drawing the plates for the costumes—

To Doctor Alfred Burton for making the properties used in the action of the piece—

To Master Richard Johnson for operating the flood-lights and the lights that spotte—

To Master Thomas Vincent Cator for his gentle touch upon the harpsichorde whenas the pages sette the scenes—

To Mistress Mae Harris Anson, Mistress Rhoda Johnson, and Mistress Isabel Logie for generall aide—

To the spirit of Master William Shakespeare for not coming to rehearsals—

And lastlie to the audience, that payeth to beholde
Our masquerading and pretence and errors manifolde;
And cruell critics of the presse, whom we would gladlie pay
To donne their finest evening dresse and then remaine away.

At whatsoever time the play shalle bee finished, the Lorde of Misrule wille conduct the guests againe into the spacious dining-halle, and coffee wille bee served.

Thereafter wille the musicians play merrie tunes to move the feete of the guests untill such time as the wassailers shall become weary and their hearts yearn for home.

These things being done, the Lorde of Misrule wille doffe his crowne, and the feaste of Twelpe Night, like all inventions of this worlde, shalle come to an ende.

Laus Deo!

ARTS AND CRAFTS CLUB

The "Cranford Ladies" will be at home in their club house, the Arts and Crafts, to all members of the club, all residents of Carmel, and any visitors who are sojourning in Carmel on New Year's Day from 3 until 6 o'clock.

Money Raised For Arts-Crafts Piano

Residents of Carmel the Highlands, and Pebble Beach have responded to the call for money for the new piano for the Arts and Crafts Hall so generously, that the committee in charge are now able to purchase one and have definitely decided to do so. They have also decided upon the piano. Francis McComas has followed in the footsteps of Cornelius Botke and has given the committee a charcoal drawing. Bids, so far, have gone as high as fifty dollars. The drawing is now in "Cabbages and Kings."

Twelfth Night at Pine Inn Is Gala Festival

By Susan Creighton Porter



HERE was a moment at the Twelfth Night party at Pine Inn last Saturday—at dinner, after the Lord of Misrule had made his festive entrance, and the smiling lad who carried the boar's head had led the procession among the tables, and the pretty wassail maidens had begun their gracious task, and the candle-lights and the dusky shadows were making the room beautiful—a moment when Frederick MacMurray's violin suddenly gave forgetfulness of ourselves. Every face grew soft and wondering and kind; we looked, and loved each other; we forgave even ourselves; we started fresh. And it came again, such another moment of liberation, at the end of the play, when Feste's song went dying off into the distance and we sat for an instant in silence before sense of self and time and place came flooding back and moved ours hands to applause.

Two moments of the liberation that comes through loveliness—that's rich treasure in these hurried days. But how much went to making those moments possible for us we shall never know. Mr. Jordan's big generous hospitality—all honor to him and the thanks of all who dream of the Little Theater—Mrs. Gordon's careful planning, the twining of the boughs and the roasting of the beef—more than we who sat there to enjoy it can ever guess, had gone to give us such an evening.

So we were in good play-going humor as we settled down before that improvised stage, with its stunning black and white hangings—the smartest modern Elizabethan simplicity, and we entered with deep sub-conscious satisfaction into the "let's pretend" mood that such a setting demands. Shakespeare would have felt quite at ease on such a stage, though a Belasco setting might frighten him. Here all was easy and happy; fancy waved a wand—"let this be so"—and it was so. One or another of those enchanting little devils of pages pulled out a bench for the Countess to sit on, and we saw an anteroom; or white bars behind the parted curtains and Malvolio's voice speaking through them made a dungeon. Why not? We, the audience, are ready enough to play, too, if you give us half a chance.

Half a chance, and just a touch of the authentic thrill to send a shiver down our spines and prick our souls awake. And that night the thrill was there. Somehow it came over—in Sir Toby's laughter, in Sir Andrew's futile pomposity, in Maria's sauciness. Malvolio got it in some sudden gesture, Olivia in her drooping loveliness, Feste in the strangest quality of wistful April in his voice and suggestion of endless sadness behind his fooling. Somehow the thrill was there, and it came to us and made us glad.

It was fresh and gay and dewy as a handful of wild flowers, that handful of Twelfth Night scenes, but we have glimpsed the hours of hard work that made it live, and we tender to Producer Heron and the players more than our thanks—our deep recognition.

Then came the dance, colorful and gay, and the last good wishes, and then, as the little girl next me said sadly, "It's all over." All over, and the year will run its round, and Twelfth Night will come again. Perhaps the impetus given by Mr. Jordan to our community will have grown strong. Perhaps we are establishing a tradition. Perhaps Carmel will have another festival to enrich its calendar.

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By order of the president.

MRS. J. W. HAND.

"Foolerie, fir, does walk about the orb
like the fawn: it shines everywhere."



Mine Hofte
of the
PINE INN
welcomes you to
The Feast of Twelfth-Night

6 Janvarie 1923

MISS M'PHERSON PLEASES CARMEL IN HER CONCERT

Louise MacPherson, pianist, appeared in concert last night at the Arts and Crafts Hall in Carmel before a rather small audience which was due to the stormy weather. One of the most delightful features of the recital was the personal charm of Miss MacPherson herself. Dressed in a simple gown of blue velvet she looked stunning against the dark blue of the cyclorama in the background. A touch of color was added to the stage by the mission red lamp standing near the edge of the large Steinway.

If one overlooks her charming appearance the most delightful feature of the evening was displayed in her program. This opened with the Sarabande by Rameau Godowsky. The second group consisted of Chopin only. Her best work was done in his Sonata in B. flat minor. She also played his Grave-Doppio Movimento, Scherzo, March-Funebre and Presto. Her fingering and rhythmic comprehension, and the clarity of her tone was remarkable. Her technique and musical cultivation are on a high plane.

Miss MacPherson, one of the younger musicians of the day, entirely won her audience last night. Her playing made those present agree with the prediction made in Berlin that she is destined to be one of the great pianists of the world.

DAY, JANUARY 29, 1923.

Blethen Party Is Most Enjoyable Of The Season's Affairs

Mr. and Mrs. Joseph Blethen gave one of the most enjoyable and large parties ever given in Carmel, Saturday night, at the Arts and Crafts Hall. It was called a "hard time ball" and everybody dressed fittingly for the occasion. Gingham dresses, overalls, and old suits were plentiful and in style. Prizes were won by Mrs. Frederick Bechdolt and Thomas Bickle for the best costumes. Mrs. Bechdolt was dressed like old country folk with a poke bonnet, grey curls and an old fashioned dress. Mr. Bickle was clad in a pair of overalls with the inscription on his back that times were so darn hard that he had sold all his other clothes.

Moffitt's orchestra, dressed up in their old clothes, furnished excellent music for the dancing. John Jordan proved during the evening that he was equally as fine a dancer as an actor and fifth Miss Stron won the prize waltz.

Later in the evening sandwiches and wieners were served around the fireplace. Early in the morning the party broke up and everybody went home hoping the Blethens would give another party soon.

SMALL CROWD TO HEAR MRS. ABBOTT

Only a few Carmelites gathered last night to hear Mrs. Joan London Abbott read her father's works at the Arts and Crafts Hall. This was probably due to the theater, which is not as warm as it should be. So gathered around the fireplace Mrs. Abbott read to those present. By way of an introduction she spoke on the life of her father, which many are familiar with, of his courage, his great will, and his love of life. She told of great dangers he had undergone in Korea to keep a promise that he had made. A tempest, and a hard passage did not prevent him from going to report the fighting, as he said he would. Only the Japanese army could stop him. The same fearlessness that he had, he tried to teach his two daughters.

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Last night Mrs. Abbott read two of his stories, a long and a short one. The first was "All Gold Valley" a tale of the gold days. The main character is an old miner, who finds a rich pocket in a secluded valley, mines it, and finally fights for it. The fight takes place between him and a miner, who has followed him, in the bottom of a pit where he is searching for gold. The second story took about 15 minutes all told and was a tale of the south which centers about a beautiful lady who tempts the native swimming boys with money. Both were well received by the audience. Their only regret was that more people were not present to hear Mrs. Abbott read. She will give an entertainment in Pacific Grove this evening.

FEBRUARY 9, 1923.

DAVID ALBERTO PLEASES CARMEL BY SEA AUDIENCE

By HILDA WALLACE ARGO

On Friday evening, before an audience that filled the Arts and Crafts Hall to capacity, David Alberto gave a performance, the genius and beauty of which will not soon be forgotten by those privileged to hear it. The greatest attribute of Alberto, apart from the subtle poetry of his phrasing has been his marvelous singing tone. When he plays, music is mysteriously in the air, as it was for the bewildered characters in the Tempest. Ariel is about, and the conditions of a concert hall suffer "a sea change into something rich and strange." His wonderful overtones are produced through his superb mastery of pedalling, but one

forgets all about the mechanical part of it in listening. His touch is a remarkable union of tenderness and strength. He produces a stupendous tone at will, but never gives the sense of forcing. Wonderful as is the mechanism of his playing, the great thing about Mr. Alberto's work is the expressional quality that pervades his phrasing and radiates with exquisite refinement in ornamental passages.

Alberto rose to his greatest heights in the interpretation of Chopin, his rendering of the Nocturne Op. 32, No. 1, being particularly acceptable. Greatest of all was his titanic rendering of the great Agitato-Scherzo, while his playing of waltzes, and etudes, had that individuality which Alberto, by his tasteful use of tempo rubato knows so well how to convey.

In the the second part of the program, devoted to the modern composers, his interpretation of his teacher's, Leschetizky's, Aveu was surpassingly fine and colorful. March Winds, by MacDowell, pleased the audience, and the pianist's finely shaded dynamics in the Concert Arabesques on Motifs by Johann Strausz, would alone stamp him as an artist of fine intuitions.

Alberto's program was as follows:

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Two Etudes	Chopin
Waltz C Sharp Minor	Chopin
Nocturne Op. 32, No. 1	Chopin
Sonata Op. 35	Chopin
Agitato-Scherzo	

II

March Winds	MacDowell
Poem Op. 63, No. 2	Scriabine
Prelude, Op. 67, No. 2	Scriabine
Poissons d'or	Debussy
Aveu	Leschetizky
Concert Arabesques on Motifs by Johann Strausz	Schultz-Evler

Concert

FREDERICK PRESTON SEARCH

Violoncellist

AND

FRANK MOSS

Pianist

ARTS AND CRAFTS HALL
CARMEL BY THE SEA, CALIFORNIA

MONDAY EVENING, FEBRUARY 12, 1923

At the Sign of the Pine

Januarie the 6th (Twelve Night) anno Domini 1923

Dinner

Served at 7 o' the clock

Oxtail soupe
Heads of lettuce
Baked salmon, sauce Italienne
Prime ribs of beefe au jus
Yorkshire pudding
Roaste boare
Ladye apples
Creamed carrots
Mashed potatoes
Pumpkin pie
Coffee

The Lorde of Misrule Master Jo J. Mora
Wassail-Maidens Misses Alice Green, Louise Prince, Jean Taylor
The Player of the Viola Master Frederick MacMurray
At whatsoever hour the dinner shall bee done, the Lorde of Misrule wille lead the guests from the dining-hall into the main court, and thereupon wille bee enacted a stage-piece entitled

Maluolio

Or, What You Wille

A most pleasaunt and excellent comedie of the riche Countess Olivia and her steward Maluolio, with divers embranglements caused by Olivia's bibulous uncle, Sir Toby Belch, and his fantastic friende, Sir Andrew Aguecheek, together with Feste, the fool, and the sprightly maide Maria, written by Master William Shakespeare, and originally acted by the Lorde Chamberlaines servants, before her majestie and elsewhere, with much matter now omitted, under the title of *Twelve Night*
Arranged for this particular occasion by Master Herbert Heron and acted by the Lorde Mayors servants from the companie of the Artes and Craftes, sojourning for the one evening at the Sign of the Pine. Hangman, to thy taske!

The Characters of the Comedie

The Countess Olivia Mistress Blanche Tolmie
Maria, her woman Mistress Constance Heron
Maluolio, her steward Master Thomas Fisher
Feste, her foole Master Herbert Heron
Sir Toby Belch Master George Dorwart
Sir Andrew Aguecheek Master John Jordan

Huskie Scene Shifters: Bill Argo, Bill Heron

The production designed and staged by Master Herbert Heron

The especiall thanks of the producer, the committee in charge, and of the Artes and Craftes Theatre bee due:

To Mistress Helena Conger for making the curtains wherewith to screene the players and for supervising the cutting and sewing of the doublets, gownes and other habiliments wherein also much labour did falle her waye—

To Mistress Brewer, Mistress Dennis, Mistress Dorwart, Mistress Johnson, Mistress Jordan, and Mistress Offley for aid with the needles, thread and sheares

To Mistress Constance Heron for drawing the plates for the costumes—

To Doctor Alfred Burton for making the properties used in the action of the piece—

To Master Richard Johnson for operating the flood-lights and the lights that spotte—

To Master Thomas Vincent Cator for his gentle touch upon the harpsichorde whenas the pages sette the scenes—

To Mistress Mae Harris Anson, Mistress Rhoda Johnson, and Mistress Isabel Logie for generall aide—

To the spirit of Master William Shakespeare for not coming to rehearsals—

And lastlie to the audience, that payeth to beholde
Our masquerading and pretence and errors manifeolde;
And cruell critics of the presse, whom we would gladlie pay
To donne their finest evening dresse and then remaine away.

At whatsoever time the play shalle bee finished, the Lorde of Misrule wille conduct the guests againe into the spacious dining-halle, and coffee wille bee served.

Thereafter wille the musicians play merrie tunes to move the feete of the guests untill such time as the wassailers shall become weary and their hearts yearn for home.

These things being done, the Lorde of Misrule wille doffe his crowne, and the feaste of Twelve Night, like all inventions of this worlde, shalle come to an ende.

Laus Deo!

ARTS AND CRAFTS CLUB

The "Cranford Ladies" will be at home in their club house, the Arts and Crafts, to all members of the club, all residents of Carmel, and any visitors who are sojourning in Carmel on New Year's Day from 3 until 6 o'clock.

Money Raised For Arts-Crafts Piano

Residents of Carmel the Highlands, and Pebble Beach have responded to the call for money for the new piano for the Arts and Crafts Hall so generously, that the committee in charge are now able to purchase one and have definitely decided to do so. They have also decided upon the piano. Francis McComas has followed in the footsteps of Cornelius Botke and has given the committee a charcoal drawing. Bids, so far, have gone as high as fifty dollars. The drawing is now in "Cabbages and Kings."

Twelfth Night Inn Is Ga

By Susan Cre



HERE was a moment at last Saturday—at dinner his festive entrance, a boar's head had led the pretty wassail maidens candle-lights and the beautiful—a moment wondrously gave forgetfulness and wondering and kind again, such another mo

play, when Feste's song went dying off stant in silence before sense of self and moved ours hands to applause.

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Arts and Crafts Club

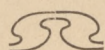
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By order of the president.

MRS. J. W. HAND.

THE PATRONS AND PATRONESSES

The Lord Mayor & Ladye Newberry
The Reverend & Miftrefs Francis VWilliams
Mafter & Miftrefs Ioseph Hand
Captaine & Miftrefs VWilliam Maxwell
Mafter & Miftrefs Robert Couington
Miftrefs Valentine Mott Porter
Mafter & Miftrefs Harold Crane
Doctor & Miftrefs H. W. Fenner
Mafter & Miftrefs Uincent McDuffie
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Mafter & Miftrefs Noah VWhitney
Mafter & Miftrefs Harry Leon VWilson
Mafter & Miftrefs George Blackman
Mafter & Miftrefs Paul Prince
Mafter & Miftrefs Ioseph Hooper
Mafter and Miftrefs Cornelius Botke
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Sonata Op. 35 Chopin
Agitato-Scherzo

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MISS M'PHERSON PLEASES CARMEL IN HER CONCERT

Louise MacPherson, pianist, appeared in concert last night at the Arts and Crafts Hall in Carmel before a rather small audience which was due to the stormy weather. One of the most delightful features of the recital was the personal charm of Miss MacPherson herself. Dressed in a simple gown of blue velvet she looked stunning against the dark blue of the cyclorama in the background. A touch of color was added to the stage by the mission red lamp standing near the edge of the large Steinway.

If one overlooks her charming appearance the most delightful feature of the evening was displayed in her program. This opened with the Sarabande by Rameau Godowsky. The second group consisted of Chopin only. Her best work was done in his Sonata in B. flat minor. She also played his Grave-Doppio Movimento, Scherzo, March-Funebre and Presto. Her fingering and rhythmic comprehension, and the clarity of her tone was remarkable. Her technique and musical cultivation are on a high plane.

Miss MacPherson, one of the younger musicians of the day, entirely won her audience last night. Her playing made those present agree with the prediction made in Berlin that she is destined to be one of the great pianists of the world.

DAY, JANUARY 29, 1923.

Blethen Party Is Most Enjoyable Of The Season's Affairs

Mr. and Mrs. Joseph Blethen gave one of the most enjoyable and large parties ever given in Carmel, Saturday night, at the Arts and Crafts Hall. It was called a "hard time ball" and everybody dressed fittingly for the occasion. Gingham dresses, overalls, and old suits were plen-

Program

- Sonata in F Major for Cello and Piano
Richard Strauss
I. Allegro con brio
II. Andante ma non tanto
III. Allegro vivo
- Cello Solos:
A Song of India Rimsky-Korsakov
Harlequin - - - - - Popper
- Sonata for Piano Charles T. Griffes
Allegretto con moto
Molto Tranquillo
Allegro vivace

Program

- Konzertstueck in D Major for Cello
Dohnany
(Probably for the first time in America)
- Piano Solos:
Allegro di Concierto - Granados
Lento - - - - - Cyril Scott
Passacaglia - - - - - Dohnany

KNABE PIANO USED

High Justice

A Play in Four Acts

By

Mae Harris Anson

Adapted from a Novel by

Stanley Weyman

Produced by

Herbert Heron



Arts and Crafts Hall

Friday and Saturday, March 2 & 3

1923

Cabbages and Kings, Ltd.

Distinctive Articles for a Discriminating Public

Carmelcraft Handloom Weaving

Those Who Served

The production designed and directed by Herbert Heron

The settings built by Alfred E. Burton, assisted by Austin James,
James Worthington and Cornelius Botke
The costumes made by Helena Conger and Rhoda Johnson
The lights operated by Lewis Josselyn
The stage managed by Jack Jordan and Charles L. Berkey
General assistance rendered by Thomas Bickle, Emma Revare,
Louise Conger, Hobart P. Glassell, Constance Heron,
Richard W. Johnson, Isabel Logie, Frederick
Macondray, George J. Seideneck and
Arthur T. Shand

Executive Committee Arts and Crafts Little Theater

Mrs. Phil K. Gordon

Dr. A. E. Burton

Dr. Herman Spoehr

CARMEL WEAVERS

Handloom Fabrics

Selling Agencies in San Francisco and Los Angeles

CARMEL GROCERY

MINGES

PRINTS EXHIBIT INTERESTING ONE

Residents of Carmel who are artists at heart have wandered in and out of the Arts and Crafts Hall since Saturday afternoon, at which time the doors were opened inviting the public to attend the exhibition of the Print Makers of California now holding there. This exhibition of prints is of exceptional merit, this year, as it offers an opportunity to study and compare etchings, block prints, lithographs, and drypoints from Belgium, England, Scotland, the United States, France and Italy. A varied number of pictures of finely conceived phases of life and nature, faces of women, landscapes of windswept valleys and mountains, colored blockprints of Hopiland and of coves and flowers, decorate the hall and show the marked differences in methods of artists of the different countries represented in the exhibition.

This exhibition has an added attraction for Carmelites in that a great deal of etching has been done by artists of the Peninsula since the purchase of the etching press by the Arts and Crafts Club last year. Besides many etchings of note have been produced right in the midst of this colony. Ralph Pearson, who lectured in Carmel last year when the etching press was installed and demonstrated to the Carmelites, has two pictures in this exhibition. These are "The Mountains of Llano" and "The San Felipe Church," which Mr. Pearson drew at the invitation of the Print Makers Society of California.

A print of this etching was presented to each associate member of the society. An etching of a view near Carmel by Roi Partridge was also on exhibition. Cornelius Botke, Carmel's best known etcher, although having several pictures in the hands of the society in the south, has none on display at the Arts and Crafts Hall. One of the features of the exhibition is a block print of "Sennen Cove," by John Pratt, of Scotland, who won the Los Angeles gold medal in the International Print Makers Exhibition in 1922. Other notable sketches on exhibition are Rose Alley in Chinatown, by Howell C. Brown of California, Bristol from Branton Hill by Hilda S. Hutchings of England; "Brother and Sister," by Margery Ryerson of New York; "San Lorenzo" by Francesco Chiapelli of Florence; "The Two Brothers" by Dirk Birksta of Belgium and "Strangers From Hopiland" by Gustave Shuman. These prints, as well as many others, will amply repay a pilgrimage to the Arts and Crafts Hall. This exhibition is open every afternoon from two to five.

APRIL 4, 1923.

Camp Fire Girls in Up-to-Minute Vaudeville Show

How many in the audience, which packed Arts and Crafts hall last Friday night to see the Camp Fire Girls in up-to-the-minute vaudeville, realize that their evening's entertainment was created, produced, conducted, advertised, acted and costumed by girls all under the age of fifteen? The only adult help rendered was Mr. and Mrs. Glassell and Mrs. Kuster on makeup, Mr. Burton on stage setting and Mrs. Burton at the piano.

Christine Burton showed remarkable executive ability, being manager and producer, besides creating and directing the dances.

Moir Wallace designed the posters and costumes, and more original costumes than those worn by the pretty little girls in the revue have not been seen in Carmel. Moreover each girl made her own costumes.

Anne Clute and Vivian Edler exhibited all-round talent and a sporting spirit when they worked up the "dwarf" number at the last moment to entertain the audience during the intermission—and entertain they did in a manner most professional.

Virginia Burton directed her own playlet, "Snuff," assisted in directing the dances and played a most charming prince in the Persian pantomime.

Irene Goold did some fine acting in the pantomime and her dancing was vividly graceful.

Ann Greene has the inimitable spirit of burlesque and as the prima donna was delicious in looks and action.

Number after number, and each good. Lexie Grant made a spiffing, rippin' ghost.

It is difficult on so small a stage to dance robustly, but the graceful English folk dancers made of their number one of the most enjoyable.

Jane Fitch added a quaint touch with her brilliant costume and her real Chinese song, and Mary Wetzel and Julia Machado, the pickaninny ushers with their black shining faces and their turning of the placards which announced each act in true vaudeville style, added another.

In fact, from the moment when Lillias Carroll sat down at the piano deftly to play her solo the audience was kept in a constant state of amusement, surprise and delight.

Tiny Winnifred Ratliff, Ginger Ratliff and Hortense Spoehr in their garden dance won the heart of every one.

Florence Edler, Vere Basham, Janet Fitch, Wilma Bassett were cute and funny as the upside-down wonders, which finished with an upside-down dance by Irene Goold and Virginia Burton.

The folk dancers were Christine Burton, Irene Goold, Anne Clute, Wilma Bassett, Helen Ward, Florence Edler, Vivian Edler, Moira Wallace, Vere Basham, Lexie Grant, Mildred Rogers, Lillias Carroll.

Notwithstanding the fact that many of the girls had to change costumes three and four times during the performance, the waits between acts were short and the curtain rang up on time, which is more than can be said for many an adult amateur program.

Each member of the cast is to be praised for her good work and much praise is due to Christine Burton, the delightfully clever little manager. One may praise the children of this age freely, for they are not puffed up by praise nor cast down by blame.

That high joyous note of youthful play, mimicry, burlesque, was through the whole program in spite of the professional-like "pep" of its execution.

As three old veteran play producers said with a sigh of relief, "They're a wonderful bunch—just a year or two and we can turn the Forest theater and the Little Theater over to the kiddies."

Decided at Annual Meeting Construction of Arts & Crafts Theater Will Begin at Once

At the annual meeting of the Carmel Club of Arts and Crafts on Monday last it was decided to immediately proceed with the erection of the Arts and Crafts Theater. Resolutions, as follows were read:

Whereas, The Carmel Club of Arts and Crafts has by resolution of its Board of Directors, and by vote of its membership in regular meeting, determined upon the building of a theater upon the grounds owned by it in the city of Carmel-by-the-Sea, and has authorized the financing and construction of such building,

Be It Resolved, That the president of the club appoint an executive committee of three members of the club, and that said executive committee be authorized and directed to secure tomorrow a building permit for construction of said theater, under the plans and specifications as made by M. J. Murphy, a contractor of said city; and that said executive committee be authorized and instructed to enter into a contract forthwith with said M. J. Murphy for said building, at the price as bid by him for its construction;

And Be It Further Resolved, That said executive committee be instructed to report to the board of directors of the club a plan for financing the project at the next meeting of said board; and that with the consent of that board, or a majority thereof, the executive committee is authorized and empowered to make and sign such agreements as may be necessary to secure finances for the contract price.

E. G. Kuster presented his scheme of a proposed commercial theater for Carmel, stating that he and Mrs. Kuster would finance the building to the extent of forty or fifty thousand dollars, the building to contain theater, concert hall, studio apartments and exhibition rooms; that he thought the club should know of his plans.

Notwithstanding the Kuster project the club determined to go on with its own theater building, as they would not abandon their long contemplated plan of having their own playhouse.

The president, Mrs. Hand, appointed the following committee to handle the matter: Perry Newberry, J. W. Hand and M. De Neale Morgan.

Annual Report

To the President and Fellow-members assembled:

The following is a report of the activities of the Carmel Club of Arts and Crafts for the year May, 1922, to May, 1923:

The club has held twelve regular monthly meetings, two special board meetings, and one special club meeting of members and share-holders. The club voted to change its regular monthly meeting from the first Tuesday to the first Monday.

Three social entertainments were held: Reception to ladies of banker's association; Monterey county federation of women's clubs, and New Year day at home in the club house.

Concert: Antonio De Grassi.
Reading: Southern folk stories by Clara Alexander.

Lectures: Dr. Harvey A. Robinson, "Mind in the Making;" Mary Austin, "The American Pattern;" Mary J. Coulter, "Etching and Etchers," illustrated with lantern slides, and "Book Plates and their Making."

There was held in conjunction with these lectures a loan exhibition of rare and beautiful prints owned by residents of Carmel. Ralph Pearson, the well-known etcher, demonstrated the process of etching and printing with a small press.

Sixteen new members were added during the year. Two have been lost by death. Two have resigned on account of leaving Carmel.

The ninth season of the Carmel Summer School of Art was held during June, July and August, 1922, with M. De Neale Morgan director and Cornelius Botke and Fred Gray instructors. Arrangements are complete for the tenth season, 1923, with

Paul K. Mays and Jo J. Mora instructors.

The fifteenth annual exhibition of paintings by artists of the Monterey Peninsula was held from July 20 to September 1, 1922. Cornelius Botke, chairman.

CLUB'S FINANCIAL CONDITION

The club is in a most prosperous condition, the treasurer's report showing a balance in May, 1922, \$164.89; year's disbursements \$1791.85; balance in bank May 1, 1923, \$1157.79.

The club has acquired and completed payment on two lots, 11 and 16, Block C, this past year, making five lots in all.

There has come into possession of the club a new Knabe grand piano through the efforts of the music section, Thomas V. Cator, chairman; also an etching press has been installed, the purchase of which was made possible through the efforts of Cornelius Botke, chairman of art.

The Arts and Crafts Club has sold stock at \$10 a share for and toward the building of the theater. The sum of \$7000 is the goal to which the club aspires. \$3000 has been subscribed as a loan by private individuals and efforts to obtain the balance will be solicited unless it is decided to secure a bank loan. Plans for the theater have been accepted and M. J. Murphy will be the builder.

Electric lighting equipment for the exhibition hall, also for the stage in the club house has been added during the year.

The club has endorsed a number of legislative measures which have been presented to its notice.

PUBLIC ENTERTAINMENTS

The following plays and entertainments have been given during the year:

May 13—May Fete and Street Carnival.

May 26—Reception to Bankers' Association.

July 20—Reception to artists and friends at opening of annual show.

September 21—County Federation, meeting and reception.

October 27—Three one-act plays—"Night at an Inn," "Dark Lady of the Sonnet," "Rented Ranch."

November 12—Miss Hunkins, Blue Bird Tearoom, entertainment, benefit for theater.

December 8—Two plays—"Cranford" and "Spreading the News."

December 23—Christmas masque, "Shepards' Bridge."

January 1—At home in the club hall, Cranford ladies presiding.

January 6—Twelfth Night Festival at Pine Inn, under direction John B. Jordan.

March 2—Four-act play, "High Justice," by Mae Harris Anson.

OLD AND NEW OFFICERS AND DIRECTORS

The officers and directors serving during the last year were: President, Mrs. M. E. Hand; vice-president, Dr. H. W. Fenner; treasurer, J. W. Hand; corresponding secretary, Mrs. E. A. Kluegel; recording secretary, M. De Neale Morgan; directors, Dr. H. A. Spoehr, Miss M. E. Mower, Mrs. Sydney Yard, Mrs. P. K. Gordon.

The directors for this year are: Dr. H. E. Spoehr, Miss Louise Conger, Mrs. M. E. Hand, Mrs. E. A. Kluegel, Miss M. De Neale Morgan, J. B. Jordan, Dr. Amelia Gates, Dr. A. E. Burton, T. V. Cator.

M. DeNeale Morgan,
Recording Secretary

At a meeting held Thursday evening the directors of the Carmel Club of Arts and Crafts authorized the president and secretary to sign the contract with M. J. Murphy for the construction of the theater, and passed the necessary resolutions authorizing the loan. Edward G. Kuster addressed the directors, explaining in more detail his plans for a theater.

"Cinderella" Wins Carmel Audience

Anatole France once said: "Marionettes are the only actors that have a soul" and this statement would not be challenged by any of the large audience who saw the Kegg & Goldsmith's Marionettes present "Cinderella" at the Arts and Crafts Theater in Carmel last night.

The fairy land of childhood opened before the audience as the old, yet ever new story, of "Cinderella" was enacted. George Kegg is to be congratulated on his skilful workmanship in the design and carving of the marionettes, in a surprisingly short time these tiny figures, about two feet high, took on the atmosphere of reality, so perfect were the proportions of the stage settings and properties. The little actors and actresses, from dainty Cinderella to the capricious elf, and Pixley the cat, won the hearts of the audience as soon as the curtain was raised upon the enchanted garden where the Fairy Godmother dwelt and wove her magic flowers into happiness for children. A most exquisite effect was obtained as Cinderella passed in silhouette in her golden coach drawn by six ponies to Prince Charming's ball. Fannie

Goldsmith dramatized the play and it is due to her that so many delightful effects were accomplished. During the program magical music was furnished by Betty Caddes, taking the audience virtually into fairyland.

The entertainment will be repeated in the Pacific Grove Grammar School auditorium tomorrow night under the auspices of the civic club.

Many Pupils Will Enroll

The Carmel Club of Arts & Crafts will open its summer school of art on July 9 to last until September 1, with M. De Neale Morgan as director. This is the tenth annual season of the Carmel Summer School, and the seventh under the direction of Miss Morgan, who has served since 1917 as head of the department.

The instructors this year will be Paul K. Mays and Jo Mora, with Miss Morgan conducting special classes only. Paul Mays, best known as a mural painter, whose decoration of the Graumann theater at Los Angeles is considered one of the finest achievements on the coast, will teach landscape, figure, both draped and in the nude, and mural painting. Mays, who is a member of the New York Art League and the Provincetown Painters, starts a new interest in the Summer School by his ability to instruct not only in landscape but in the practical and interesting work of decorative composition and design. There is today a great demand for mural painters of originality and technical ability, and Mays is in the forefront of the art. His life class, where work will be done from the model, should be largely patronized, as it is a necessary part of all art instruction.

The addition of sculpture to the curriculum is made possible by the residence in Carmel-by-the-Sea of the noted sculptor, Jo Mora, who has agreed to take on a class of beginners and advanced pupils. Though one of the most interesting and serviceable branches of art, modeling in clay and wax has received less attention here than painting, and it is expected that the beginning made this summer will extend the service of the summer school to the many who are desirous of becoming sculptors. Mora's artistry is well known and his ability as a sculptor of animals is recognized everywhere. He will give special lessons in this branch of his art.

As director of the school and special instructor by arrangement in landscape

work, M. DeNeale Morgan is thoroughly equipped to carry the burden of management. She is a member of the National Association of Women Painters and Sculptors of New York, the West Coast Arts and the California Water Color Society, honors fairly earned by her tireless brush, and her work in tempora is conceded to be in the first ranks of that art. She is, too, an able and conscientious instructor and an honest, if severe, critic. Her experience of many years at the head of Carmel's summer school is invaluable.

There is, this year, an added inducement to pupils in the etching press which has been installed, and the work of the local artists on the copper plates. Though no course in etching is announced, the press is at the disposal of students, and there are experimenters willing to give the results of their attempts with the dry-point or acid. Some of the local artists have gone far in this branch of art, and DeNeale Morgan is qualified to instruct beginners on the copper plate.

Altogether, this summer promises a big stride ahead for the Arts & Crafts enterprise. With sculpture, decorative art and etching added to oil and watercolor painting, the school expands materially. Only the capacity of housing for students need restrain the growth of the summer school. This matter of living accommodations for the short-term pupils is one that the Arts & Crafts must seriously consider before another year. With the assembly hall and theatre under way and off its mind, the organization can give thought to the removal of this obstacle in its path of progress. Studios that will serve as summer living quarters, at fairly low rental to students, mean expansion in the Arts & Crafts activities to include a school of music, of applied arts, of stage dancing, and possibly the drama and acting. These are things that Carmel-by-the-Sea looks forward to in future years, with expectant eyes on the Arts & Crafts. They have done much in the past, and much more is hoped from them. In the meantime those who seek further information about this year's Summer School of Art may inquire of M. DeNeale Morgan, director, at her studio on Lincoln street, or by mail to Carmel-by-the-Sea.

Summer Course in Puppeteering

Miss Fannie Goldsmith, who, with George Kegg and his wife, presented her marionette play of Cinderella at the Arts and Crafts hall to three large and appreciative audiences, has joined the faculty of the Arts and Crafts summer school. She will instruct a class in the whole art of puppeteering, the course to include the making of marionettes, the art of manipulating the puppets, the dressing of the mechanical figures, and the writing of marionette plays and the staging of puppet plays in the miniature theater devoted to these interesting manikins, whom Anatole France says "are the only actors that have a soul and leave anything to the imagination of the audience."

The puppet school will be held in the Arts and Crafts hall, where the miniature stage will be set up and where pupils may be drilled in manipulating the actual puppets used in the Cinderella play.

In this way pupils will be drilled thoroughly in the handling of puppets, one of the oldest and most delightful forms of the dramatic art.

Pupils will be taught how to write marionette plays, an art in itself, with a technique quite different from that of the drama of the grown-up theater.

Miss Goldsmith is one of the foremost marionette artists in this country. She is a pupil of Ellen Van Valkenberg, wife of Maurice Broune, formerly of the Little Theater of Chicago, and now head of the famous Cornish school in Seattle. While here she will write and stage a puppet play.

It is her desire to train a few puppeteers who will be qualified to join her company on the road next season.

Miss Goldsmith will be at the Pine Cone office in the afternoons from 2 to 3, where she will gladly meet all who are interested in marionettes. Those who are desirous of enrolling in the summer school may meet her at this office.

High Justice

A Play in Four Acts

By

Mae Harris Anson

Adapted from a Novel by

Stanley Weyman

Produced by

Herbert Heron



Arts and Crafts Hall

Friday and Saturday, March 2 & 3

1923

PROGRAM



Characters

in the order of their appearance

Robiac, an itinerant showman Alfred E. Burton
Jehan, a boy in his service Virginia Burton
Charles de Vidoche, husband of Diane John B. Jordan
Landlord of the Inn C. Sumner Greene
Father Bernard, a power in the underworld, James Worthington
Solomon Notredame, an astrologer J. N. Hilliard
Diane de Vidoche, heiress of Martinbault . . . Blanche Tolmie
Margot, her woman Helena Conger
Valet to Vidoche Cornelius Botke
Captain of the Watch Belknap Bates
Armand Jean du Plessis, Cardinal Richelieu . . Herbert Heron
Sightseers at the fair; servants in the house of Vidoche



PERIOD

The summer of 1637, when Louis XIII was king in name and Cardinal Richelieu the real ruler of France.

SCENES

Act I. Courtyard of an inn, a day's journey from Paris.
Act II. House of Solomon Notredame, Paris. The next night.
Act III. Hall in the residence of Vidoche. An hour later.
Act IV. Throne room of the Palais Cardinal. The next day.

Cinderella Shop and Tea Room

Ocean Avenue

Childrens' and Ladies' Garments

Made to Order

Miss JANET PRENTISS = Mrs. GEORGE CLUTE

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Christine Burton showed remarkable executive ability, being manager and producer, besides creating and directing the dances.

Maira Wallace designed the posters and costumes, and more original costumes than those worn by the pretty little girls in the revue have not been seen in Carmel. Moreover each girl made her own costumes.

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Ye Carmel Beautie Shoppe

(Pine Inn)

Carmel-by-the-Sea

Marcelling Scalp Treatment Manicuring Hair Dressing
Facial Massage Shampooing (Harper Method) Water Waving

The House of Comfort

Pine Inn

John B. Jordan, Mgr.

Byron G. Newell

Choice Groceries

To serve well and to trade fairly. To profit not alone in dollars,
but in the good will of those with whom we deal

Don't Forget

You have a nice Dry Goods Store right here
in Carmel. Why go to Monterey?

We assure you we appreciate your trade.

—STELLA GUICHARD

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Instructors this year will be Paul and Jo Mora, with Miss Morcort, offering special classes only.

Paul Mora, best known as a mural painter, whose decoration of the Grauman theater at Los Angeles is considered one of the finest achievements on the coast, will teach landscape, figure, both draped and in the nude, and mural painting. Mays, who is a member of the New York Art League and the Provincetown Painters, starts a new interest in the Summer School by his ability to instruct not only in landscape but in the practical and interesting work of decorative composition and design. There is today a great demand for mural painters of originality and technical ability, and Mays is in the forefront of the art. His life class, where work will be done from the model, should be largely patronized, as it is a necessary part of all art instruction.

The addition of sculpture to the curriculum is made possible by the residence in Carmel-by-the-Sea of the noted sculptor, Jo Mora, who has agreed to take on a class of beginners and advanced pupils. Though one of the most interesting and serviceable branches of art, modeling in clay and wax has received less attention here than painting, and it is expected that the beginning made this summer will extend the service of the summer school to the many who are desirous of becoming sculptors. Mora's artistry is well known and his ability as a sculptor of animals is recognized everywhere. He will give special lessons in this branch of his art.

As director of the school and special instructor by arrangement in landscape

work, M. DeNeale Morgan is thoroughly equipped to carry the burden of management. She is a member of the National Association of Women Painters and Sculptors of New York, the West Coast Arts and the California Water Color Society, honors fairly earned by her tireless brush, and her work in tempera is conceded to be in the first ranks of that art. She is, too, an able and conscientious instructor and an honest, if severe, critic. Her experience of many years at the head of Carmel's summer school is invaluable.

There is, this year, an added inducement to pupils in the etching press which has been installed, and the work of the local artists on the copper plates. Though no course in etching is announced, the press is at the disposal of students, and there are experimenters willing to give the results of their attempts with the dry-point or acid. Some of the local artists have gone far in this branch of art, and DeNeale Morgan is qualified to instruct beginners on the copper plate.

Altogether, this summer promises a big stride ahead for the Arts & Crafts enterprise. With sculpture, decorative art and etching added to oil and watercolor painting, the school expands materially. Only the capacity of housing for students need restrain the growth of the summer school. This matter of living accommodations for the short-term pupils is one that the Arts & Crafts must seriously consider before another year. With the assembly hall and theatre under way and off its mind, the organization can give thought to the removal of this obstacle in its path of progress. Studios that will serve as summer living quarters, at fairly low rental to students, mean expansion in the Arts & Crafts activities to include a school of music, of applied arts, of stage dancing, and possibly the drama and acting. These are things that Carmel-by-the-Sea looks forward to in future years, with expectant eyes on the Arts & Crafts. They have done much in the past, and much more is hoped for from them. In the meantime those who seek further information about this year's Summer School of Art may inquire of M. DeNeale Morgan, director, at her studio on Lincoln street, or by mail to Carmel-by-the-Sea.

Summer Course in Puppeteering

Miss Fannie Goldsmith, who, with George Kegg and his wife, presented her marionette play of Cinderella at the Arts and Crafts hall to three large and appreciative audiences, has joined the faculty of the Arts and Crafts summer school. She will instruct a class in the whole art of puppeteering, the course to include the making of marionettes, the art of manipulating the puppets, the dressing of the mechanical figures, and the writing of marionette plays and the staging of puppet plays in the miniature theater devoted to these interesting marionettes, whom Anatole France says "are the only actors that have a soul and leave anything to the imagination of the audience."

The puppet school will be held in the Arts and Crafts hall, where the miniature stage will be set up and where pupils may be drilled in manipulating the actual puppets used in the Cinderella play.

In this way pupils will be drilled thoroughly in the handling of puppets, one of the oldest and most delightful forms of the dramatic art.

Pupils will be taught how to write marionette plays, an art in itself, with a technique quite different from that of the drama of the grown-up theater.

Miss Goldsmith is one of the foremost marionette artists in this country. She is a pupil of Ellen Van Valkenberg, wife of Maurice Broune, formerly of the Little Theater of Chicago, and now head of the famous Cornish school in Seattle. While here she will write and stage a puppet play.

It is her desire to train a few puppeteers who will be qualified to join her company on the road next season.

Miss Goldsmith will be at the Pine Cone office in the afternoons from 2 to 3, where she will gladly meet all who are interested in marionettes. Those who are desirous of enrolling in the summer school may meet her at this office.

To the President and Fellow-members assembled:

The following is a report of the activities of the Carmel Club of Arts and Crafts for the year May, 1922, to May, 1923:

The club has held twelve regular monthly meetings, two special board meetings, and one special club meeting of members and share-holders. The club voted to change its regular monthly meeting from the first Tuesday to the first Monday.

Three social entertainments were held: Reception to ladies of banker's association; Monterey county federation of women's clubs, and New Year day at home in the club house.

Concert: Antonio De Grassi.
Reading: Southern folk stories by Clara Alexander.

Lectures: Dr. Harvey A. Robinson, "Mind in the Making;" Mary Austin, "The American Pattern;" Mary J. Coulter, "Etching and Etchers," illustrated with lantern slides, and "Book Plates and their Making."

There was held in conjunction with these lectures a loan exhibition of rare and beautiful prints owned by residents of Carmel. Ralph Pearson, the well-known etcher, demonstrated the process of etching and printing with a small press.

Sixteen new members were added during the year. Two have been lost by death. Two have resigned on account of leaving Carmel.

The ninth season of the Carmel Summer School of Art was held during June, July and August, 1922, with M. De Neale Morgan director and Cornelius Botke and Fred Gray instructors. Arrangements are complete for the tenth season, 1923, with

September 21—County Federation, meeting and reception.

October 27—Three one-act plays—"Night at an Inn," "Dark Lady of the Sonnet," "Rented Ranch."

November 12—Miss Hunkins, Blue Bird Tearoom, entertainment, benefit for theater.

December 8—Two plays—"Cranford" and "Spreading the News."

December 23—Christmas masque, "Shepards' Bridge."

January 1—At home in the club hall, Cranford ladies presiding.

January 6—Twelfth Night Festival at Pine Inn, under direction John B. Jordan.

March 2—Four-act play, "High Justice," by Mae Harris Anson.

OLD AND NEW OFFICERS AND DIRECTORS

The officers and directors serving during the last year were: President, Mrs. M. E. Hand; vice-president, Dr. H. W. Fenner; treasurer, J. W. Hand; corresponding secretary, Mrs. E. A. Kluegel; recording secretary, M. De Neale Morgan; directors, Dr. H. A. Spoehr, Miss M. E. Mower, Mrs. Sydney Yard, Mrs. P. K. Gordon.

The directors for this year are: Dr. H. E. Spoehr, Miss Louise Conger, Mrs. M. E. Hand, Mrs. E. A. Kluegel, Miss M. De Neale Morgan, J. B. Jordan, Dr. Amelia Gates, Dr. A. E. Burton, T. V. Cator.

M. DeNeale Morgan,
Recording Secretary

At a meeting held Thursday evening the directors of the Carmel Club of Arts and Crafts authorized the president and secretary to sign the contract with M. J. Murphy for the construction of the theater, and passed the necessary resolutions authorizing the loan. Edward G. Kuster addressed the directors, explaining in more detail his plans for a theater.

BOARDING ACCOMMODATIONS

The Pine Inn, La Playa and Monte Verde Apartments can be recommended to students and their friends. Furnished cottages may be rented for the summer.

Carmel-by-the-Sea is the summer home of artists and writers of national reputation. In fact, it is composed largely of people interested in artistic, literary and musical pursuits, whose numbers are greatly augmented each summer when the population is more than trebled. It is located on the Monterey Peninsula, three miles from the historic city of Monterey, the old Spanish Capital of California, and about 100 miles south of San Francisco. It lies in a pine forest on the western slope of hills overlooking the Pacific Ocean. The scenery is picturesque and varied, the color equals that of Italy, the climate is cool and invigorating throughout the summer months—a country of the cypress, pine, eucalyptus and the creeping evergreen oak; of sandy bathing beaches, glistening dunes along the rock-bound coast; of beautiful drives, Spanish Missions, strange "marine gardens", etc., etc.

On the one hand, Point Lobos, whose rocks and promontories recall the Dalmatian coast; on the other, Cypress Point and the famous "17 Mile Drive"; while the peaceful valley of Carmel River stretches from the coast far away into the interior.

The City of Monterey is on a branch line of the Southern Pacific railroad. Auto Stages make frequent trips between Monterey and Carmel-by-the-Sea during the day.



For further information and reservations apply to—
M. DeNeale Morgan, Director, Studio, Lincoln Street
Carmel-by-the-Sea, California.

CARMEL SUMMER SCHOOL OF ART

CARMEL-BY-THE-SEA
CALIFORNIA

CARMEL SUMMER SCHOOL OF ART

T E N T H S E A S O N

CARMEL-BY-THE-SEA
CALIFORNIA

JULY NINTH TO SEPTEMBER FIRST
NINETEEN TWENTY-TWO

M. DeNEALE MORGAN, Director

MEMBER
National Association Women Painters and Sculptors, New York
National League of American Pen. Women, Washington, D. C.
West Coast Arts
California Water Color Society



WHARVES AT MONTEREY—by Paul K. Mays

INSTRUCTORS

PAUL K. MAYS

MURAL PAINTER LANDSCAPE FIGURE

MEMBER

Provincetown Painters New York Art League

JO MORA

THE CALIFORNIA SCULPTOR

Arts and Crafts Now Has School of Music

In addition to the many other activities sponsored by the Carmel Club of Arts and Crafts this summer is a course in music, under the direction of Thomas Vincent Cator. Piano, voice, violin, cello, interpretative dancing and French are the subjects included in the course of instruction. Among the well known artists of both local and national repute, who will be in charge of the work, are David Alberto, the eminent concert pianist, Antonio de Grassi, a pupil of Schevick and one of the foremost violinists of America, and Frederic Preston Search, widely known concert cellist.

Joan Williams will lead the course in interpretative dancing. She has only recently returned from the east, where she studied under three noted masters of the dance. She served professional engagements under two of them and also appeared in the production of "Johannes Kreisler" at the Apollo Theatre last winter.

The junior department of the school will be under the supervision of Roberta Arment Leitch, Laura A. Dierrsen and Grace Wickham.

Saturday, July 21, 1923

Marionettes Will Again Perform in "Cinderella"

The Gods are coming back to us—the Gods that were here in May. Two magical days will they be with us—July 30th and 31st. Again will they create for us the sad and wondrous world of "Cinderella"—these Gods that go under the every-day names of "Kegg and Goldsmith."

Again will we see Fairy Godmother and her three little dancing elves transform this world for Cinderella.

And again will we "go to the Prince's Ball" and feel no surprise when Prince Charming himself loves Cinderella at sight, even as we did.

Again will we see Pixie the cat; Pixie who touched our hearts close, by the heart we felt beating in his alive little body; Pixie, with his insinuating affection for the sad Cinderella, with his philosophic yet tentative insistence upon dancing even though his heart cried within him for Cinderella's grief in that sad hour after the ball.

Oh but WE know, for we in the audience are Gods, too, in a way; we know that on the morrow the Prince himself is coming to Cinderella. We know that the slipper, the little golden slipper, is going to fit none other than the dainty foot of Cinderella. We know—and so can smile with Pixie's faith that all will end well, and so IS well.

Some people call this "Cinderella" a "Puppet Show"—how be it a wonderful puppet show. Well then, this "Puppet Show" we saw one afternoon in May at the Arts and Crafts Theatre. In the evening, of course, I went again. Who didn't? But this time, instead of seeing it from the back seat in "front," I saw it from a front seat back of the curtain. The Gods, the string-pullers, designer, sculptor, speaker of the "Word," did their allotted tasks with skill, neatly, expeditiously and withal "sympathetically," which is more than can be said of all gods.

Omniscient, omnipresent and omnipotent, it was a pretty thing to see this big four on the "bridge," leaning out from heaven, manipulating the destinies of the little humans below. I heard their tears, I saw their smiles, I listened while these "stars" sang together.

Each one, of course, had his own special human whose destiny he controlled, whose strings he usually held and manipulated. Can our gods be not quite so skillful at their job as these? But of that let us not speak.

When at the end of the performance, suddenly the huge person appeared, his stooped back all but hidden by the proscenium arch, and reaching down his great arm shook the hand of Cinderella, a single gasp of incredulity escaped from the startled audience. Our minds and our senses had become so at one with the actors, that they were, consequently OUR size, some six feet, more or less, and when the creature appeared he was no less than an incredibly brawny and rotund, awful and benign giant. For the first time in our lives we really saw a giant. Thus the "illusion," from being destroyed, was, by the law of "relativity," accentuated.

Let us welcome this returning troupe of versatile Gods; Fannie Goldsmith, the Speaker of the Word, who first said, "Let there be a play;" George Kegg, the designer and sculptor; Mable Kegg, wardrobe mistress and singing voice, and Miss Langly and Miss Gaddes, music makers and string-pullers all—"and there is a play." And again we may look at their world and say: "Behold it is very good."

Monday and Tuesday afternoon and evening, July 30th and 31st, at the Arts and Crafts Hall.

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CARMEL BY THE SEA



ARTS AND CRAFTS
SUMMER SCHOOL

Result of popular vote.

Artist -	No. of pictures	No. of votes
Mr. Vachell.	41	30
" Silva	20	23
Miss Morgan.	55	18
Mr. Cannon.	33	18
" "	7	16
Mr. Ritchel	49	15
Mr. Cannon.	53	14
Mr. Percy Grey.	21	18
Mr. Ross.	29	13
Miss Morgan.	6	11
Miss Smith	19	10
Mr. Ross	38	9
Miss Charlton Fortune	14	8
Miss Culbertson	40	7
Mr. Randolph.	34	6
Mr. Bordwell.	5	5
Miss Percy.	48	4
" "	50	4
Miss Morgan.	30	4
Miss Nail	2	3
Mr. Short.	31	3
Mr. Sengdorf.	24	2
" Adams.	28	2
Mr. Short.	37	2
Mr. Halker.	39	2
Mr. Cannon.	10	1
Mr. Clark Hobart.	11	1

·CATALOGUE·



Seventeenth Annual Exhibition

Paintings

by

Artists of Carmel and Monterey
Peninsula



Arts and Crafts Hall

Carmel-by-the-Sea

July 25 to September 1, 1923

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For eight weeks	-	-	-	35.00



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Eminent Artists to Play Here

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 - I. Adagio Sostenuto—Presto
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 - III. Finale—Presto
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Roberta Arment Leitch
3. (a) Ave MariaSchubert
(b) Caprice ViennoisKreisler
Alexander Saslavsky
4. (a) Black Stands the Headland—Norwegian songKjerulf
(b) The Magic of the Spring—..... Clough-Leigher
Roberta Arment Leitch
5. Sonata in G Minor.....Greig
 - I. Lento doloroso—Allegro Vivace
 - II. Allegretto tranquillo
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Result of popular vote

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<i>Mr. Ritchel</i>	<i>49</i>
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<i>Mr. Cannon.</i>	<i>10</i>
<i>Mr. Clark Hobart.</i>	<i>11</i>

WILLIAM C. WATTS	
1	ALONG THE GREAT WALL (CHINA).....\$300.00
2	GATEWAY TO FORBIDDEN CITY.....300.00
3	POOR MAN'S FUNERAL.....150.00
4	TAJ MAHAL.....150.00
5	PEKING GATE.....150.00
6	PLANTING RICE (JAVA).....150.00
7	CHINA-REPAIRING BRIDGE.....150.00
WILLIAM P. SILVA	
8	THE STORM.....—
PAUL MAYS	
9	THE ADOBE.....\$ 25.00
10	STEVENSON HOUSE.....40.00
11	THE MISSION.....200.00
J. V. CANNON	
12	A CLEAR DAY.....\$125.00
M. DE NEALE MORGAN	
13	FALL FRUITS.....\$500.00
PAUL MAYS	
14	WHITE BARNs.....\$100.00
15	CUSTOM HOUSE.....200.00
WILLIAM P. SILVA	
16	THE DRIADS-POINT LOBOS.....\$150.00
ADA BELLE CHAMPLIN	
17	ROAD UP THE VALLEY.....\$500.00
SYBIL EMERSON	
18	GOATS-1.....—
19	GOATS-2.....—
ELIZABETH STRONG	
20	THE INCOMING TIDE.....\$150.00
JOSEPHINE BLANCH	
21	FOGGY MORNING-MONTEREY.....\$100.00
WILLIAM P. SILVA	
22	GEORGIA PINES SUNSET.....—
23	POPIES ON THE DUNES.....\$200.00
MARGARET FRAME	
24	PORTRAIT OF A WOMAN.....—
JOSEPHINE BLANCH	
25	MONTEREY OAKS.....\$100.00
L. L. PEABODY	
26	MARIGOLDS.....\$ 75.00
ELIZABETH STRONG	
27	POINT LOBOS-CRAGS.....\$ 75.00
PERCY GRAY	
28	SURF NEAR CARMEL.....\$200.00
F. CARL SMITH	
29	ALONG CARMEL COAST.....\$ 75.00

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PERCY GRAY	
30 CRYSTAL SPRINGS LAKE.....	\$350.00
31 THREE YOUNG EUCALYPTUS.....	200.00
WICKLIFFE COVINGTON	
32 STILL LIFE	—
L. L. PEABODY	
33 PRISCILLA—(Not for sale)	
ADA B. CHAMPLIN	
34 MOUNTAIN STREAM	\$250.00
F. H. CUTTING	
35 ALONG THE SHORE.....	\$100.00
ARTHUR VACHELL	
36 AFTERGLOW	\$100.00
F. H. CUTTING	
37 FOGGY DAY ON THE DUNES.....	\$ 50.00
M. DE NEALE MORGAN	
38 THROUGH THE FOG.....	\$200.00
JESSIE SHORT-JACKSON	
39 OLD ADOBE, MONTEREY.....	\$ 75.00
ARTHUR VACHELL	
40 LOW TIDE	\$100.00
FERDINAND BURGDOFF	
41 PATRIARCH—CYPRESS	\$350.00
ALFRED SCHROFF	
42 A RIP SNORTER—OREGON COAST.....	\$300.00
JESSIE SHORT-JACKSON	
43 PUMPKIN FIELD, CARMEL.....	\$175.00
M. DE NEALE MORGAN	
44 PANEL—GARDEN-BY-THE-SEA	\$750.00
JULIAN GREENWELL	
45 CARMEL VALLEY	—
CARL SMITH	
46 WHERE SAND MEETS EARTH.....	\$ 50.00
C. S. PRICE	
47 HOMEWARD	\$150.00
ELIZABETH STRONG	
48 CLIFF SIDE	\$ 35.00
R. BALFOUR THUDICHUM	
49 PEPPERS AND POMEGRANATES.....	\$150.00
A. H. KNOTT	
50 SUNNY COVE	\$ 75.00
51 SANDY BASIN	150.00
CHARLOTTE E. MORGAN	
52 WHITENED	\$ 25.00

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<i>" "</i>	<i>7</i>
<i>Mr. Ritchel</i>	<i>49</i>
<i>Mrs. Cannon -</i>	<i>53</i>
<i>Mr. Percy Grey -</i>	<i>21</i>
<i>Mrs. Ross -</i>	<i>29</i>
<i>Miss Morgan -</i>	<i>6</i>
<i>Miss Smith</i>	<i>19</i>
<i>Mrs. Ross</i>	<i>38</i>
<i>Miss Charlton Fortune</i>	<i>14</i>
<i>Miss Culbertson</i>	<i>40</i>
<i>Mr. Randolph -</i>	<i>34</i>
<i>Mrs. Bordwell -</i>	<i>5</i>
<i>Miss Percy -</i>	<i>48</i>
<i>" "</i>	<i>50</i>
<i>Miss Morgan -</i>	<i>30</i>
<i>Miss Vail</i>	<i>2</i>
<i>Mr. Shurt -</i>	<i>31</i>
<i>Mr. Bungdorf -</i>	<i>24</i>
<i>" Adams -</i>	<i>28</i>
<i>Mrs. Shurt -</i>	<i>37</i>
<i>Mr. Halka -</i>	<i>39</i>
<i>Mrs. Cannon -</i>	<i>10</i>
<i>Mr. Clark Hobart -</i>	<i>11</i>

WILLIAM	R. BALFOUR THUDICHUM
	53 MAYTIME—CARMEL VALLEY\$ 60.00
	EVA BELLE ADAMS
	54 SPRINGTIME, NEAR DEL MONTE\$ 75.00
	55 CARMEL VALLEY 40.00
	56 DESERT VERBENA (PALM SPRINGS) 50.00
WILLIAM	ELIZABETH STRONG
	57 CANTON "TO TI" (Owned by Mrs. E. T. Houghton)
PAUL M	L. L. PEABODY
	58 ROCKS AND SURF (Not for sale)
	EVAN MOSHER
	59 SEA GARDEN .....\$100.00
J. V. CA	JOSEPHINE CULBERTSON
	60 ON THE LAGOON .....\$300.00
M. DE	CHARLOTTE E. MORGAN
	62 MISSION—MORNING\$ 50.00
PAUL	ALFRED H. SCHROFF
	63 WIND-SWEPT CYPRESS .....\$500.00
	JOSEPHINE CULBERTSON
WILLIAM	64 A CARMEL GARDEN .....\$175.00
	M. DE NEALE MORGAN
ADA B	65 ORIENTAL ORNAMENT .....\$300.00
	LILLIE M. NICHOLSON
SYBIL	67 CROQUETTE —
	J. V. CANNON
	68 CALIFORNIA HILLSIDE .....\$125.00
ELIZA	EVAN MOSHER
	69 DESERT EDGE .....\$100.00
JOSEPH	MYRON OLIVER
	71 INNER HARBOR .....\$500.00
WILLIAM	72 MAIN STREET, GLOUCESTER 50.00
	73 ST. SUPlice 50.00
	74 GILL NETTERS 50.00
MARG	FRED GRAY
	75 PORTRAIT SKETCH —
JOSEPH	76 PORTRAIT SKETCH —
	77 PORTRAIT SKETCH —
L. L. P	ENID KINNEY
	78 FISHERMAN'S QUARTERS —
ELIZA	79 FISHING BOATS—LA ROCHELLE (Not for sale)
	80 SAND DUNES —
PERCY	JULIAN GREENWELL
	81 DECORATIVE PANEL —
F. CA	GEORGE W. KEGG
	82 GROUP OF ETCHINGS —

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CARMEL SUMMER SCHOOL OF ART

UNDER AUSPICES

CARMEL CLUB OF ARTS AND CRAFTS



CLASSES IN

*Drawing, Painting and Sculpture,
Oils, Water Colors, Pastels and
Black and White*



The headquarters of the School will be the commodious Club House, which is well lighted, ventilated and equipped for indoor work.



OLD PINES AND DUNES—by M. DeNeale Morgan

An etching press in the Club House will be at the disposal of students interested in etching monotypes, wood blocks, etc.

Paul Mays will conduct classes in Landscape and decorative composition, figure work, draped and nude.

Mr. Mays will give two out-of-door criticisms each week and in addition will hold concour each Saturday morning.

Jo Mora, the California sculptor, will conduct classes in sculpture, for both beginners and advanced pupils, provided not less than ten students join. Two criticisms a week will be given, besides concours and class lectures. The study of the animal in sculpture may be included by those desiring to take up this specialty.

M. DeNeale Morgan will conduct special classes only. Arrangement on application.

Arrangement may be made for private instruction or for those entering more than one class.



TUITION FEES

PAYABLE IN ADVANCE
FOR EACH CLASS

For four weeks	\$20.00
For eight weeks	35.00



ROBERT LOUIS STEVENSON HOUSE—by M. DeNeale Morgan

Eminent Artists to Play Here

The complete program for next Friday's concert at Arts and Crafts Hall is as follows:

1. Sonata (Kreutzer) in A major, Opus 47.....Beethoven
 - I. Adagio Sostenuto—Presto
 - II. Andante con Variationi
 - III. Finale—Presto
2. Aria from the opera "Le Cid"—Pleurez, pleurez, mes yeux.....Massenet
Roberta Arment Leitch
3. (a) Ave Maria.....Schubert
(b) Caprice Viennois.....Kreisler
Alexander Saslavsky
4. (a) Black Stands the Headland—Norwegian song.....Kjerulf
(b) The Magic of the Spring—Clough-Leigher
Roberta Arment Leitch
5. Sonata in G Minor.....Greig
 - I. Lento doloroso—Allegro Vivace
 - II. Allegretto tranquillo
 - III. Allegro Animato

An editorial in the Denver Post regarding Saslavsky in particular and chamber music in general contains the following interesting story:

"Chamber music, the quintessence of the art. It is the most delicate, refined and perfect branch of music. It permits of exquisite shadings and nuances. There is nothing to distract the attention from the melodic outlines of the composer's work; no multitude of rhythmic figures to require complete concentration on the part of the auditor. The music-lover is free to listen and let his or her mind weave its own fantasies—this is a perquisite belonging to music which the other arts do not permit. Chamber music has an exceptional influence upon all who love music. The musician never tires of it; composers have loved to write for it."



Alfred De Voto, Pianist

Alexander Saslavsky, Violinist

The artists who are to visit us next week have met with acclaim wherever heard. Our attention has been called, in particular, to the comments of Redfern Mason, who, writing in the San Francisco Examiner, says:

"DeVoto is a man under whose fingers the modern piano is really a musical instrument, and that is a description which some of our technical Titans do not permit us truthfully to give it. He can release its potential thunders at need, but he best loves to make it sing, and that to my mind is by far the greatest art."

Saslavsky

plays with singularly broad and melodious effects. His tone is resonant, full and large, and his sympathy for his task makes the result a striking example of pure subjective art."

The many friends of Mrs. Leitch will note with pleasure the three splendid songs which will comprise her addition to the chamber music program proper. Arts and Crafts Hall should be filled to its sadly limited capacity on Friday night. The second recital will take place on August 10, with an equally attractive program.

Saturday, July 28, 1923

Music to be Feature of Local Art Exhibit

Carmel residents and visitors in large number attended Arts and Crafts Hall on Tuesday evening for the opening and private view of the annual art exhibition of the Carmel Club of Arts and Crafts.

More than eighty canvasses and etchings are on view this year. A descriptive article on the entire exhibit has been written by Jane Holliday of Pasadena, which appears in this issue.

Invitations have just been issued by the club for the first of a series of musical afternoons which are to take place under the direction of the music section. The first program will be given tomorrow at 3 o'clock. John Northern Hilliard will read the invocation and prologue from "The Soul of Sequoia," after which Thos. Vincent Cator, composer of the music, will play the "Scene de Ballet. Roberta A. Leitch will sing a group of six interesting songs. Mrs. E. G. Gray and Mrs. J. S. Snow.

Annual Art Exhibition Attracts Wide Attention

By Jane Holloway

Attempting to do justice to an art exhibition—especially one in an art colony—is a delicate and precarious pastime for one not a professional critic. But for professional and unprofessional alike it's such fun to crystallize opinions in the pseudo-finality of type. There are none at elbow to contradict—at least for the time. After all, with most of us it's not so much whether a picture is good or bad technically as whether we like it.

The Seventeenth Annual Exhibition of Paintings by the artists of Carmel and the peninsula opened Tuesday night at the Arts and Crafts Hall. The first general impression was that there were more entries and larger canvases than last year. It's a little perplexing to know just where to begin telling about it, for it is all so nice. But still, on second thoughts, it is not so difficult, for the exhibition really begins with M. de Neale Morgan's splendid, nicely-patterned decorative triptych, "Garden by the Sea," which hangs over the mantel. This with its long line of turquoise sea, riotous rose-red hollyhocks and sapphire blue shadows, dominates the room in its own brilliant way. It sets the pace for all the others—it is a call to color.

In three other canvases Miss Morgan shows herself distinctly a colorist and a very sure one. She has drenched her brush in luxurious color and painted a sturdy mellow still life—"Fall Fruits"—and again although in quite another key a Chinese still life with a quaint Oriental figurine-Goddess of Mercy—and a filagree brass ball against a soft mauve-pink Chinese shawl. In "Through the Fog, Point Lobos," a characteristic gray picture, she is at her best. The fog is such an integral part of the picture. It is not painted on but has three dimensions—a "pea soup fog" as they would call it in London. Miss Morgan has learned the art of simplification. She has a rare understanding of the rhythm of line and the beauty of mass. It is because she is able to eliminate the unessential that her work inclines towards the decorative. No trifling extraneous details mar her unity of impression. In advice to playwrights, St. John Irvine preaches just such a doctrine of persistent merciless elimination.

The exhibition is fortunate in having canvases by William P. Silva and William C. Watts, who were away at this time last year. Both of these eminent painters have recently returned from abroad. Mr. Silva is not showing here any of the pictures he exhibited in Paris, where he was awarded "Honorable Mention" for four paintings at the salon. His work is full of mood and individuality. His splendid picture, "The Georgia Pines," is misty and placid—a charming composition.

William C. Watts' Oriental water colors are a delight to the eye. They are prismatic, brilliant with exotic reds, blues, purples. They are kaleidoscopic and intriguing and there is good, substantial drawing in them too. His street scenes in "Gateway to the Forbidden City," "Poor Man's Funeral" and "Peking Cart" give a sense of languid, Oriental activity. His remarkable picture of the superb marble Taj Mahal is exquisite because of its simplicity and restraint. Several of his canvases have just returned from the Chicago Art Institute, where they have been on exhibition.

Myron A. Oliver is another peninsula artist who has recently come back to us from Europe. He has entered some charming canvases—especially his St. Suplice with its slender trees tinged with the glad young green of springtime. This is a contrast to the pervading virility of his "Gill Netters," which is rich in low-toned vibrant color. He has an interesting larger canvas, "Inner Harbor," and another small one, "Main Street, Gloucester."

Paul Mays paints very happily the effects of sunlight on glittering white walls topped by red roofs. He has mastered the subtleties of light and shadow.

His buildings have a satisfying solidity without their being in the least photographic. That he is a lover of old California and is peculiarly equipped to portray it is shown in his canvases "Custom House," "The Adobe," "Stevenson House" and "The Mission." He has also another canvas, "White Barns." Mr. May was one of several artists who contributed to the unusual beauty of the decorative work in the new Grauman Theatre of which Los Angeles is justly proud.

Many artists consider "The Road up the Valley," by Ada Belle Champlin, the most impressive work this well-known artist of Carmel and Pasadena has shown. She has achieved a splendid freedom of handling. She has rendered the fertile contented countryside, flanked by mountains, which sweeps back up the Carmel valley, in a large, satisfying way. Her "Mountain Stream" is a truthful picture of the Arroyo Seco near Pasadena. Miss Champlin knows well her mountains in all their moods and vagaries.

The portrait of Canton To Ti, a biscuit-colored Pekingese bench dog, is the first of its kind which Elizabeth Strong, the famous animal painter, has shown here since she made her home in Carmel. Seeing this character study of a dog, we understand why her canvases were hung for seven consecutive years at the Paris Salon. Canton To Ti's picture is no stereotype portrait of a lap dog carefully and stiltedly posed by a doting mistress. It is a spirited likeness of a frolicsome dog that with feathered ears aslant and red tongue hanging out of a saucy black face sits panting and patient waiting for the artist to throw the ball again with a "Just once more" expression in his large, persuasive, brown eyes. It is obvious that Miss Strong knows the biography of her model. And she is sure of her anatomy, for under the dog's soft biscuit-colored coat his little body and bow legs are accurately modelled. Besides animal painting Miss Strong is also doing landscape—and very successfully. Her seascape at the exhibition, "The Incoming Tide"—a picture of familiar crags at Point Lobos—has strength and freshness of color. Miss Strong was a pupil of William Chase.

L. L. Peabody, the distinguished miniature painter, has entered this year a delightful portrait of a Grecian dancer and society girl of Pasadena—"Priscilla"—who is now in Europe. The color scheme is particularly pleasing—muted mauve and purple with the glint of gold on a fillet around black hair and echoed in a rounded vase. There is a pastel-like harmony of tone. Miss Peabody has also a still-life rich in color, "Marigolds," and a surf picture where

Continued on Page 6

the indefiniteness of the spume flung up from wave swept rocks gives a misty charm.

Fred Gray of Monterey sent three excellent portrait sketches. Using only charcoal, this gifted portrait painter has been able to suggest flesh and blood with remarkable ease. Because of his unerring sense of proportion he has depicted the inner personality of his models. He makes us feel again the eternal truth of Ingre's now trite remark that "drawing is the probity of art."

A. Vachell has three fine canvases—cool and meticulous—of wet sands and sea gulls all done in a most pleasing and slightly Japanese spirit. Percy Gray's water color, "Suri Near Carmel," has a convincing robustness which water color does not always achieve. His "Three Eucalyptus Trees" is excellently composed. Its delicacy and hint of mystery will make it appeal to all who love tall, slender, feathery eucalyptus. Eva B. Adams has a very pleasing triptych, "Springtime Near Del Monte." And Sybil Emerson's two pictures of nanny goats galloping down a hillside are exceedingly clever and individual.

Had we space we could go on ad infinitum describing the interesting canvases seen there at the Arts and Crafts Hall. There is scarcely a picture which has not an appeal—and in many cases a universal one. The general arrangement of the paintings shows obviously how fair and discriminating the able jury—William P. Silva, William C. Watts and Paul Mays—has been and how efficiently they have worked together to make the exhibition a success. They have hung the canvases of their fellow artists of the peninsula con amore.

Duo Art Concert Charming Affair

By Thomas Vincent Cator

Serge Halman of Sherman, Clay & Co. gave a Duo Art recital last Friday evening at Arts and Crafts Hall here which attracted a good-sized audience.

The Duo Art is a reproducing piano and as such achieves splendid results, especially in the matter of phrasing. In this it is quite accurate, and in weaving a melody, as well as in the matter of dynamics, is more interesting than the non-reproducing player-piano.

For a person to whom a mechanical instrument has an appeal, I should say that the Duo Art is a medium of expression which might afford them much enjoyment, and that it is instructive and of great value in stimulating musical appreciation is not be doubted.

Of the piano numbers, I enjoyed most the Suite Valse by Arensky, played by Bauer and Gabrilowitch, and the Reverie by Granados. The Tchaikowsky Concerto also made an appeal, particularly through the playing of Elsie Cook Hughes on a second Steinway piano.

But the possibilities of the reproducing piano as an accompanying instrument were naturally what most impressed a Carmel audience, and in this Mr. Halman gave us a demonstration which bordered close to the artistic and was indeed surprisingly effective.

Roberta Armant Leitch was the very delightful singer, and that she charmed her audience was amply evidenced by the hearty applause she received.

Edward G. Kuster played as a solo for violoncello, accompanied by Duo Art, Schumann's Traumeri. Mr. Kuster plays with much taste. His tone is good to hear and his intonation very perfect. The instrument he plays is one of the finest in tone-quality that I have had the pleasure of hearing.

The firm of Sherman, Clay & Co. deserve credit for the manner in which this recital was conducted and for the very elaborate programs, which were quite Carmelian.

Sunday Concert Charming Affair

Never did Arts and Crafts Hall present a more hospitable welcome than on Sunday afternoon last, when the first of a series of informal musical gatherings was inaugurated.

The otherwise cheerless room was transformed by the color and life of its paintings, which represent the seventeenth annual exhibition of the work of Carmel artists, in whose interests these musical afternoons were planned.

John Northern Hilliard's splendid reading of the invocation, prologue and synopsis of episode one from Thomas Vincent Cator's music drama "The Soul of Sequoia," greatly enhanced the enjoyment of this wood land tone picture.

This was the first opportunity that a Carmel audience has had of hearing this music drama, which is full of rhythmical charm and easy flowing melody—beautifully illustrated by Mr. Cator at the piano. "The Soul of Sequoia" was written by Mr. Cator for the first annual play of the Sempervirens Club of California. It was produced in the summer of 1919 in the redwood park near Santa Cruz.

Roberta Armant Leitch, with Mr. Cator at the piano, sang a group of six songs. Seldom has her unusual lyric quality of voice and purity of tone been heard to better advantage. In "The Flower of Love," by Cator, both singer and composer expressed with great beauty the constant change of mood and dramatic climaxes of this most interesting song.

The simplicity and sincerity of the artists added greatly to the charm and informality of the afternoon, which was brought to a close by a cup of tea and a chat with friends.

The Sunday concert announced for August 12 is postponed to August 19. Mrs. Mabel Kegg and Thomas Vincent Cator will furnish the program.

half the seating of the hall. The remainder of the tickets are on sale at the studio of the Carmel Weavers.

The program will include works by Brahms and Dvorak, and a new work by Lazzari.

Astronomer to Lecture

A lecture by James Worthington on eclipses, with special reference to the event of September 10th next, will be given at Arts and Crafts Hall next Thursday evening. George F. Beardsley will show lantern slides.

Saturday, August 4, 1923

Little Theater Soon to Open

The Carmel Little Theater is being built adjoining the present Arts and Crafts Hall, and will be completed about the middle of September. The building is sufficiently along at the present to give a good idea of its appearance when finished.

The building is 46 by 50 feet in size and will have a stage of 30 by 46 feet. Although not a large structure, the building will afford ample accommodations for many of the productions which are given in Carmel from time to time.

The seating arrangement is good. The floor is sloping and the stage raised so that a good view may be had from every part of the house.

The proscenium opening and arch of the stage will be one of the features of the theater. Much care is being exercised in its construction so that it will not only be beautiful but scientifically correct. There will be four exits to the building.

Michael Murphy is the contractor who is building the theater.

Second Saslavsky-DeVoto Chamber Music Concert

The second Saslavsky-DeVoto chamber music recital, the last for this season, will take place at Arts and Crafts Hall next Friday evening. Those who heard the splendid performance of these two artists two weeks ago will need no further reminder of the treat in store.

The glowing review by David Alberto in last week's Pine Cone will give those who missed the first concert some idea of this exceptional opportunity to hear two very great artists. The outstanding comment upon the first recital is well summed up in Mr. Alberto's words:

"It is doubtful whether two other artists could more impressively personify the plane which remains so distinctive and apart from other mental experience, and which we term the realm of music."

Season ticket holders will exhaust

Dance, Play Bridge, or Have Fortune Told

The Carmel Humane Society has made all arrangements for the benefit bridge and dance party in Arts and Crafts Hall on Tuesday, August 14. The dance will begin at 9 o'clock and tables for bridge on the stage will be ready at 8. Though it is not necessary to reserve a table, it would be well to notify Dr. Amelia Gates by letter, or phone 741 M. Just bring your own party or request that a table be filled out.

Besides the above amusements, there is promised a palm-reading booth, where Miss Fanny Reeves will reveal the past, present and future.

Some of the ladies who have consented to act as patrons and chaperones for the affair are: Mrs. Charles Stanton, Mrs. James Hopper, Mrs. Paul Prince, Mrs. Phil Wilson, Jr., Mrs. Hobart Glassell, Mrs. Edward Kluegel, Mrs. Lucy Hayward, Mrs. Allen Griffin, Mrs. Florence Brown, Mrs. William Watts, Mrs. George Seidenbeck, Mrs. Paul Flanders, Mrs. Edward Kuster, Mrs. Thomas Grieves, Mrs. Julia Snow, Mrs. John Jordan, Mrs. Arthur Markart, Mrs. Armstrong, Mrs. Phil Gordan, Mrs. Bernice Warren, Mrs. Richard Johnson, Mrs. Paul Mae, Mrs. Herman Spoehr, Mrs. W. S. Schuyler, Mrs. J. A. Manning, Mrs. Joseph Hand, Mrs. Michael J. Murphy, Mrs. E. Teare, and Mrs. L. A. Nares and Mrs. Mark Daniels of Pebble Beach.

Thirty-two Artists in Local Exhibition

Following is a complete list of the exhibitors at the seventeenth annual exhibition of paintings and etchings now being held at Arts and Crafts Hall, under the auspices of the Carmel Club of Arts and Crafts:

Eva Belle Adams Paul Mays
Josephine Blanch C. E. Morgan
F. Burgdorff De Neale Morgan
J. V. Cannon Evan Mosher
Ada B. Champlin L. M. Nicholson

W. Covington Myron Oliver
J. Culbertson L. L. Peabody
F. H. Cutting C. S. Price
Sybil Emerson Alfred Schroff
Margaret Frame J. Short-Jackson
Fred Gray William P. Silva
Percy Gray F. Carl Smith
Julian Greenwell Elizabeth Strong
George W. Kegg R. B. Thudichum
Enid Kinney Arthur Vachell
A. H. Knott William C. Watts

Carmel's First Sir-cuss is Feast of Joy, Jazz and Color

Saturday, August 25, 1923

By Carolyn Blackman

All that the advance notices had told us would be, was, and more. All that the instigators planned to be, panned. All that the tireless and ingenious workers worked for, worked out and well.

Ocean Avenue was "fair filled to busting" with the bustling and honking, the jostling and joshing of a gay and happy crowd, last Saturday afternoon, after the colorful parade, professionally on time, generously and variously composed, had gone its gay way down and back, and the rush for the box office began. Carmel fairly held her sides with the joy of jazz, and "ain't we got fun" and "won't we get money!" Salinas had best look to her honors. Carmel is well on the way of becoming no inconsiderable rival in the field of supplying jazz fun to wandering holiday seekers.

The parade set a nice standard of serious foolishness, variety and charm, with the real dignity of the handsome horses handsomely handled, and the real indignity of pseudo lion and tiger with the lady inside, with the charm of the old-time coach with its old-time folk of grace and gallantry, with the lure of the gypsy caravan of dark beauties, the glittering Joan of Arc and the stately Columbia, with the proud Fire-Department of "now", drawn by its still prouder little ancestor of "then", with the exquisite little bit of Spring time of the flower decked cart with its three insouciant ballet beauties riding lighter than this-tledown, and last but not least in mock importance, the grandly decorated, silently ominous wagons for the "wild animals."

The parade set a standard, and the circus stayed to it. The "advance notices" had told us there would be ring masters and clowns. There were, and more, they were funny. Always conscientiously doing the inane things in the foreground at the most serious times "in the ring." And there were serious times in the ring. It was a high spot and an earnest moment when the small horsemen and horsewomen gave their pretty exhibition of fearless and fancy horsemanship, in groups and individually. And they kept their composure with true sportsmanship when, at the nicest minute of subtle handling and control, the clowns, true to type, cavorted foolishly into our attention, ignorant as clowns are that life is real and life is earnest.

Another nicely contradictory moment it was, when the huge lumbering truck throning a small piano, chugged out onto the field, accompanist for the nicely composed and purely excited little ballet for the eight foot stage. It was a moment of delicate beauty in the centre of the big conglomerate circus field when Irene Gould, Virginia and Christine Burton, in their pink, green and blue tarlton dresses, moved in unison through pirouette, glissade and arabesque. And then the unconscious clown truck chugged off again, "and the band played on."

There was a lady sharp-shooter, alias Mrs. Gordon. There was a sharp-shooter Mexican, alias a good actor George Kegg. There was a really real contortionist in Henry Erb who did strange and incredible things with his very lithe body, and who wrestled so expertly, he with himself, that the audience couldn't pick the winner.

There was the lovely goose-girl who stepped out of our own romantic imaginations for a minute into pretty dilemma with real geese. There was the

elephant that danced so enthusiastically, front legs with hind legs, that his tail forgot its place in joy of the moment. There were the lions and trained seals and the pink dog that could stand on his hind legs though his trainer of three years old couldn't. And always the announcer and the ring-masters, Messers. Godwin and Van Houtte, were efficiently on the job, to beguile the interstices with their fooling.

Finally, the unanimous vote of the judges, on the three winners of the children's riding contest left us pleased with the judges' judgement and with our own private judgement and with the circus in general. To the small dark horsewoman of dignity and skill, the ten year old Ann Elizabeth Fertig of Pasadena, was awarded the first prize, the silver cup. To the small cowboy, John Merrill from Menlo Park, the second prize, and to Master Marble of Pasadena, the third prize.

Outside the Barkers did their parts as Messers. Newberry and Leidig would. And the crowd did its part with the hot-dogs, and sandwiches, pink lemonade, peanuts and cherries. And the side-shows "sold" solar eclipses, and the gypsies told hand made fortunes, and the crowd and gay midway parted after mutual bene.

It was a big undertaking well carried through. Mrs. Phil Gordon who conceived the idea and instigated plans, George Kegg, ingenious artist, craftsman and labourer, Mrs. Kegg, tireless helper and the many others who contributed and assisted, may well feel justified for the labour and pains of preparation, by the joy of the crowd in the result, to say nothing of the joy of the treasury with the "results."

The Great Day Has Arrived

By Daisy F. Bostick

We're off again. Listen to the lions roar and the monkeys squeal. Get on your circus togs and hie yourself up town at one o'clock today to see the grand balloon ascension, which will be immediately followed by the Sir-Cuss parade.

Gus Englund, riding at the head, will be a thing of beauty in his circus regalia, and Hal Bragg, as an organ-grinder, a joy forever. Hal has secured a real little monkey to solicit pennies in return for his lugubrious caterwaulings. He a cute little animal, a regular vest-pocket edition of a little monkey; so take all that bunch of pennies you've been saving for the milkman.

Following our right noble chief of police will be the marshals of the day—Mayor William T. Kibbler, Argyle Campbell and John B. Jordan, Geo. Pollak, Harvey E. Russell, Frederick Godwin, Phil Wilson Sr., Emil Passalique and George Kegg.

Buffalo Bill, having been finally located, finds he can't be here, so he's picked on Joe Hand as a substitute. It was quite fitting that Mr. Hand should have been handed this honor. Many years ago he carried the mail by pony express from Carson, Nev. to Ragtown, Cal., and knew much of the wilderness life.

Every kind of vehicle known to man is to be in the parade. There are 57 varieties of them. Two-wheelers, three-wheelers, four-wheelers—every kind of wheeler. Those who are donating wagons and horses are: Sidney Ruthven, Michael Murphy, A. S. Stoney, Luis Tarango, Eugene Rodriguez and Linn Hodges.

Paul Mays George Kegg and Daniel W. Willard have been doing a new brand of applied art these days. They are applying color to circus wagons. Never were animals so honored. They will glare through gayly painted bars and cavort on rainbow-hued platforms and dance amidst decorations that might well set the art world gasping.

The circus parade might be termed a historical pageant of the City of Carmel. Besides the freaks and nuts for so many years credited to this village there will be the old fire department, and the new; the Dutch band of years ago. There will be floats carrying judges, patronesses, snake-charmers, acrobats, ballet girls, and a Circassian beauty. Two of the floats are to be dedicated to America and to California. One of our social leaders will drive a flock of hand-trained geese. The Gypsies are planning a bold robbery, so leave your valuables at home under the door mat.

If everyone who has bought a ticket to the tent show intends to use it, the committee may just as well arrange for a chamber of commerce meeting to provide excitement for the overflow. Harrison Godwin and Albert Van Houtte are to be ringmasters. There's been one born every minute since Barnum, but these two are the greatest now in captivity.

The silver cup which has been on exhibition at headquarters' window all this week has aroused much interest among the children. The child under fifteen giving the best exhibition of horsemanship will be the proud owner of that cup before night fall. The judges will be Colonel J. E. Cusack, Lieutenant-Colonel Clarence

Daugherty and Captain J. T. Peirce. Colonel Cusack has been very generous in assisting the committee. He is sending a picked band of twelve musicians, a Roman chariot and several trick riders from the Monterey Presidio.

There will be clowns and horrors and trained seals and some original stunts that probably never will be done again.

You'll have a great time; you can drink lemonade, eat hot dogs and drop peanut shells on people below.

Everything will be strongly atmospheric of a real circus—even the smells, all the fragrant odors tan-bark, steaming weenies, pungent peanuts, and animals belong to the great army of the unwashed.

Speaking of weeries, Bill Leberman will preside over a gypsy campfire and hot dog sandwiches will be dispersed all day. The refreshment committee, Mrs. R. W. Bernard, Mrs. E. B. Washburn, Mrs. H. A. Spoehr, Mrs. J. G. Hooper and Mrs. John McGee, will have sandwiches, ice cream and lemonade booths. The eatables will be served daintily, Mrs. Bernard having prepared painted baskets as containers which may be carried away as souvenirs of a perfect day. The luncheon is to be an all day feature.

There has been much uncertainty as to where the '49 dance was to be held, but has finally been decided by Ray Ramsey to give the affair in Arts and Crafts Hall. Moffet's orchestra has been engaged. One couple, 1 buck.

The committee attending to the tent and side show construction is made up of E. C. De Yoe, M. J. Murphy, C. O. Gould, Albert Otey, Ray Ramsey, L. H. Hodges and Geo. Kegg. The various contractors have donated the service of their men.

The executive committee consists of W. T. Kibbler, J. B. Jordan, Geo. Kegg, R. C. De Yoe, Dr. A. E. Burton and Dr. H. A. Spoehr.

To Mrs. Phil K. Gordon belongs the credit for originating and carrying through the entire affair.

Practically every regular resident of Carmel has helped to make the Sir Cuss a success, and it is hoped that by tonight a large number of shekels will have been added to the treasury of the Arts and Crafts Little Theater.

Artist Criticises Carmel Exhibit

The splendidly written article that appeared in the Carmel Pine Cone issue of July 28 on the Annual Art Exhibition was thoroughly enjoyed but there are so many meritorious pictures not mentioned one feels like taking up the list where the above article left off.

On entering the hall one's eye is caught by the brilliant hues scintillating from all sides of Mrs. Roberta Balfour Thudichum's still life, "Peppers and Pomegranates." Mrs. Thudichum was born into the kingdom of art, having had a talented father who excelled in drawing of men and animals. He was also a successful caricaturist. Mrs. Thudichum studied in the academic methods of Paris some years ago. In California she became a student of Beatrice Irwin of London in the science of color, developing a new and brilliant method entirely opposite to the former schools, emphasizing the vibration of color in juxtaposition and treating transparencies in a subtle union, not mixing nor exactly blending, nor yet quite transposing. The result is a luminosity and richness and juicy effect which increases with time. This gives a texture unattainable otherwise. Dealing with primaries and secondaries, in this way she leaves the tertiaries for atmospheric effects in landscape where fogs are both sweeping and vibrant. This new treatment gives a boldness of stroke to the cypress and rocks which makes the simpler manners to her seem too smooth for rugged growth of thousands of years. One sees this in her "Maytime, Carmel Valley." While seeking to interpret the mystic in values of palpable interpretation at the same time the artist does not sway far from veracity in archaeological formation. Her work is literary not literal.

"On the Lagoon," by Miss Josephine Culbertson, shows a sympathy and love for all the exquisite tints of nature. Her landscapes and gardens, in fact all her work, shows the spirit of the artist that fascinates the beholder and makes one long to see more of her work.

Charlotte E. Morgan's "Mission" is carefully studied, low in tone.

Lillie M. Nicholson's boat and water in ripples are good in color.

J. V. Cannon's "California Hillside" is dreamy.

Evan Mosher, dainty in color. "Portrait of an Old Woman," by Margaret Frame, a pupil of Paul Mays, shows talent and feeling; does her gifted teacher much credit.

"Point Lobos' Crags," Elizabeth Strong, showing jagged rocks. The picture would be improved if the composition had not so many parallel lines. The color is excellent and effect is good.

"Oregon Coast," Alfred Schreff. Water color well handled, good technique. "Cypress," by Ferdinand Burdorff, beautiful and subtle, feeling of old cypress against an evening sky.

Arthur Vachell's two oils show an accuracy of color.

F. Carl Smith's "Where Sand Meets Earth," and along "Carmel Coast," show knowledge of color and deep sympathy with his subject.

Jessie Short Jackson, "Pumpkin Field," exceedingly good; reminds one of Whitcomb Riley.

Julian Greenwell's "Carmel Valley" fills an important place; very good perspective, broadly handled and well designed.

C. S. Price, "Homeward," in composition, in color and subject most attractive. The French would say "beau-coup de sentiment." The poor horses look tired out, as though they had lost interest in life and had but little to look forward to.

The artists of Carmel collectively show deep study into the mysteries of nature, and their studios that one has been fortunate enough to enter show marked taste, indefatigable industry, perseverance and talent.

The exhibition as a whole is a credit to Carmel, and there are many pictures that one would be glad to possess.

SATURDAY, SEPT. 1, 1923

MacDougal Lecture to Be Published

A large and appreciative audience heard Dr. D. T. MacDougal of the Carnegie Institution lecture in Arts and Crafts Hall last Monday night. The subject, "The Physical Basis of Life and Growth," is an interesting and important one, and therefore the Pine Cone, in the issue of September 8th, will publish the lecture in full. Application has been filed for a copy-right.

Club Entertains Sunday Afternoon

Last Sunday afternoon's social hour at Arts and Crafts Hall, under the auspices of the Carmel Club of Arts and Crafts, was a delightful affair and was largely attended.

The affair opened with a reading of a southern dialect story, published in the Atlantic, by Mrs. Sydney Yard. It was a simple tale, but the reader made it alive and absorbing.

Then followed a group of songs by Mrs. Mabel Kegg, beautifully rendered in a well modulated voice. The accompaniment by Mrs. A. Leitch was full and well sustained.

Again Mrs. Yard read, this time two children's poems, one by James Whitcomb Riley and another by Bret Harte, both selected with a view toward Mrs. Kegg's singing of several merry, rollicking songs of childhood.

Saturday, Nov. 17, 1923

Women's Federation Meets Here Today

This morning at 11 o'clock at Arts and Crafts Hall the Monterey County Federation of Women's Clubs will convene in quarterly conference. A large attendance from all parts of the district is assured.

A very interesting business session will be held, including the presentation of papers and discussion of current topics in which the federation is interested.

Luncheon will be served at 12:30 in Pine Inn, and will be followed by a program arranged by Miss M. De Neale Morgan of the Carmel Club of Arts and Crafts. It follows:

Group of songs, Mrs. Roberta A. Leitch, accompanied by Mrs. Irene Cator.

Readings by Mrs. Sydney Yard. Address, "Legislation," by Miss Anne Martin.

Song by Mrs. Roberta A. Leitch. Illustrated talk, "Carmel Eclipse Expedition," James H. Worthington.

Doors of New Theater Will Swing Next Week

A crash of cymbals will start the Thanksgiving festival celebrating the new Arts and Crafts Theater on next Wednesday evening. This festival will be closed with a dance after the last performance of "Doubling in Brass" Saturday evening, December 1, to the jazz music of Frederick Preston Search's orchestra in the old Arts and Crafts building. The executive committee of the Arts and Crafts Club thought it most fitting that the opening of the new little theater, one of the most important events that has ever happened in the dramatic life of Carmel, should be celebrated in a suitable manner, and so four evenings of entertainment were arranged. Much will happen during these four days. The new theater will be opened with an original Chinese play, "The Thrice Promised Bride," and Dunsany's famous drama, "The Queen's Enemies." These plays will be produced by John Northern Hilliard on November 28 and 29. On the two following nights Perry Newberry will give "Doubling in Brass," a melodrama by Charles Caldwell Dobie. The three casts obtained by Producers Hilliard and Newberry consist of many names, some well known in Carmel, others newcomers here. It will take a little space to make one acquainted with the different actors if one does not already know them.

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The mother, Adele Bechdolt—Her first appearance in several years on the Arts and Crafts stage.

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Dr. Cartwright, Charles Berkeley; and Attorney Fulton, Andrew Jacobsen—

(Continued to Page 4)

Officers of the Arts and Crafts Theater

Mrs. Mary E. Hand, President

Building Committee: Perry Newberry, Joseph W. Hand, M. DeNeale Morgan

Play Committee: Mrs. P. K. Gordon, Dr. A. E. Burton, Dr. H. A. Spoehr

Auxiliary Personnel

In charge of Intermission Tea: Mrs. P. K. Gordon

Ushers: Virginia Burton, Hilda Hilliard, Anne Greene, Vere Basham

Make-up in charge of Hobart P. Glassell

Publicity in charge of Helen Hilliard

Music in charge of Frederick Preston Search

John S. Becker, piano; Walter Kelsey, violin; Frederick Preston Search, 'cello and saxophone; Eddie Williams, trumpet;

L. E. M. Cosmey, clarinet and saxophone; Frank Garcia, drums.

The thanks of the play committee are extended to Dr. C. A. McCollom, John Bartlett, Miss Mae Harris Anson, Hobart P. Glassell, Mrs. Rhoda Johnson, Mrs. Y. F. Swain and Miss Mossie Hunkins, for assistance in the production of all three plays.

Carmel Pine Cone Press

Both the new and old performance at the Arts and Crafts.

Judge Morgan, William T. Kibbler—Everyone knows what he has played.

District Attorney, Robert G. Leidig—His last appearance was in "Caesar and Cleopatra."

Bailiff, Richard W. Johnson—Who has often appeared on both Forest Theater and Arts and Crafts stages.

In any production the actor and producers receive all the glory, but one word should be said about a small group consisting of three people whose aid is vital to the first two performances. These are Dr. Alfred E. Burton, stage designer; Miss Mae Harris Anson, property "man," and Mrs. Rhoda Johnson, mistress of the wardrobe. We might add a fourth name to this small list, Johnny Bartlett, a regular jack-of-all-trades, painter, stage shifter and actor. Dr. Burton is a wizard when it comes to stage designing. All he needs is a few boards, a little canvas, paint and a brush. Over this he waves his magic wand and we have a courtroom scene in China. Another wave, and presto, we have the interior of an underground temple on the Bank of the Nile. This temple scene, where the water rushes down upon the Queen's enemies in Dunsany's gruesome drama, is considered the most difficult situation to "put over" in modern drama. In point of fact there has never been a successful production of this Dunsany play. Mr. Hilliard with the aid of Dr. Burton has undertaken this difficult task. What results they will obtain will be seen on November 28 and 29 when "The Queen's Enemies" and "The Thrice Promised Bride" will be produced at the Arts and Crafts Theater.

First Music Event in New Theater

The new Arts and Crafts Theater will not be "dark" for long, for on next Saturday evening announcement is made of the first musical event in the new playhouse.

The affair is for the benefit of the building fund. It is eminently proper that such an event be given by a local artist, and so it will be.

David Alberto, eminent pianist, has arranged a splendid program. He will be the sole artist—perhaps we should say the soul artist, for we know that in times past he has thrilled us, elated us, subdued us, with his consummate artistry.

FIRST
Musical Event

David Alberto

Pianist

New Arts and Crafts Theatre
CARMEL

SATURDAY, DECEMBER 8, 1923

At 8:20 p. m.



ult

ppet Masters

IN W. NEWMAN
E WICKHAM

CHARACTERS AS THEY APPEAR

The Fairy Godmother	Cinderella	Herald of the Royal Court
Elves { Paw	Stepmother	Prince Charming
{ Pan	Pol'y, stepsister	The King of Alland
{ Piper	Jocasta, stepsister	Pixie the Cat
		The Jester

TIME—Any Time

PROLOGUE—The Enchanted Garden where the Fairy Godmother dwells and weaves her magic flowers into happiness for children.

ACT I.—The living room of Cinderella's home one sunny afternoon.

ACT II.—Scene 1. The kitchen in Cinderella's home three days later, where strange and magical things happen. Time, evening.

Scene 2. Cinderella going to the ball.

ACT III.—Scene 1. The ballroom in the castle of the King of Alland.

Scene 2. The kitchen short'y after twelve o'clock a. m.

ACT IV.—The living room of Cinderella's home several days after the ball.

ARTS & CRAFTS THEATER

A NIGHT OF OPERA

DECEMBER 21 and 22, 1923

A RENDITION OF

FAUST

Characters

Faust (Tenor)	Gregorio Artieda
Marguerite (Soprano)	Elsie Cross
Mephistopheles (Basso)	Rodrigo Kern

Piano, Mildred Crawford
Organ, Gerard Taillandier

ACT I.

Garden of Marguerite's Home

1. Scene and duet.
2. Song of the Golden Calf.
3. Scene and Aria the King of Thule.
4. Scene and Recitative. Cavatina, Recitative.
5. Jewel Song.
6. Invocation to the Night.
7. Duet.

Tableau. Serenade.

ACT II.

Church Scene.

1. Introduction.
2. Recitative.
3. Duet.
4. Prayer.

ACT III.

Prison Scene.

1. Recitative.
2. Duet.
3. Trio Finale.

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(Continued to Page 4)

The Thrice Promised Bride

A Chinese play by Cheng-Chin Hsiung, produced according to the convention of the Chinese theater by John Northern Hilliard

Characters

in the order of their appearance

Property Man	Frederick R. Bechdolt
Chorus	John Northern Hilliard
The Magistrate	James H. Worthington
The Secretary	William T. Kibbler
The Knight	Hobart P. Glassell
The Merchant	John B. Jordan
The First Matchmaker	Hilda W. Argo
The Bride	Georgia White
The Bride's Mother	Adele F. Bechdolt
The Old Man	Alfred E. Burton
The Beggar-Scholar	Barnet J. Segal
The Second Matchmaker	Hilda W. Argo
First Attendant	John Bartlett
Second Attendant	George Young

The conventions of the Chinese theater have changed little through hundreds of years. The drama of the Chinese is a rich playground for the imagination, for no stage in the world is so interwoven with delightfully suggestive conventions.

Between the two plays, intermission tea, with music.

The Queen's Enemies

By Lord Dunsany

Designed and directed by John Northern Hilliard

Characters

in the order of their appearance

Tharrabas	James Doud
Tharni	Barnet J. Segal
Harlee	Patrickson Greene
The Queen	Margaret Fitch
Ackazarpes, the Queen's Handmaid	Marie Gordon
Prince Zophernes	Thomas Bickle
Prince Rhadamandaspes	John Northern Hilliard
The Priest of Horus	William T. Kibbler
The King of the Four Countries	John B. Jordan
The Duke of Ethiopia	James H. Worthington
Slaves	Frederick Godwin, Harrison Godwin, Opal Search

The place of the play is a room of an underground temple situated on the Nile. The time is that of an early dynasty.

The settings for both plays built by Dr. Alfred E. Burton. The properties by Mae Harris Anson. Costumes in charge of Rhoda Johnson. Music in charge of Frederick Preston Search.

Both make their initial performance at the Arts and Crafts.

Judge Morgan, William T. Kibbler—Everyone knows what he has played.

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Doubling in Brass

A play in three acts by Charles Caldwell Dobie

The production designed and directed by Perry Newberry

Characters

in the order of their appearance

Kitty	Ruth Kuster
Mike	Richard Hoagland
Larry	Jack Flanner
Laura Parks	Clara B. Leidig
Gloria Parks	Katharine Cooke
Felix Dupont	Jo Mora
Sam Parks	Thomas Bickle
Phineas Pegg	Joseph W. Hand
Maylita Peralto	Eve Bickle
Doctor Cartwright	Charles E. Berkey
Fong	Frank A. Berkey
Attorney Fulton	Andrew Jacobsen
District Attorney	Robert G. Leidig
Judge Morgan	William T. Kibbler
Bailiff	Richard W. Johnson
Solo Dancer	Frances Glassell
Spieler	Benjamin Loxley

The scene of acts one and two is the Sam Parks Medicine Show
The scene of act three is the courtroom of Judge Morgan



Dance

After the performance Saturday evening, December 1, there will be a dance in the old Arts and Crafts Hall on Casanova Street
The admission will be fifty cents
The dance will be in charge of Harrison Godwin
The music will be provided by the Frederick Preston Search Dance Orchestra

PROLOGUE—The Enchanted Garden where the fairy Godmother dwells and the flowers into happiness for children.

ACT I.—The living room of Cinderella's home one sunny afternoon.

ACT II.—Scene 1. The kitchen in Cinderella's home three days later, where strange and magical things happen. Time, evening.

Scene 2. Cinderella going to the ball.

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DECEMBER 21 and 22, 1923

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Piano, Mildred Crawford
Organ, Gerard Taillandier

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Dr. C. A. M

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Carmel Pine Cone Press

PROGRAM



I.

Fantasie, D Minor.....Mozart
Sonata, Op. 27, No. 1.....Beethoven

Andante

Allegro molto e vivace

Adagio

Allegro vivace

II.

Papillon.....Schumann

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III.

Etude, Op. 25, No. 3.....
Mazurka B Minor.....
Prelude F Major.....
Nocturne, Op. 27, No. 2.....

.....Chopin

IV.

Ans dem Carnaval.....Grieg
NocturneScriabine
Caprice EspagnolMoszkowski

Perault

Puppet Masters

MIN W. NEWMAN

GRACE WICKHAM

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The Fairy Godmother
Elves { Paw
Pan
Piper

Cinderella
Stepmother
Po'ly, stepsister
Jocasta, stepsister

Herald of the Royal Court
Prince Charming
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Pixie the Cat
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Dr. C. A.

Mrs. I. F. Swain and Misses Hankins,
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Carmel Pine Cone Press

STEINWAY

The Instrument of the Immortals

IN those homes where the compositions of the Immortals are known and loved and kept living—where fine music is daily food for the soul—there you will find the Steinway. It is but natural that this, the piano of the Immortals—the choice of such men as Liszt and Wagner and Gounod—should be also the choice of those who know and love and cherish their music.

Sherman, Clay & Co.

141-145 South First Street
SAN JOSE

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KEGG & GOLDSMITH'S
MARIONETTES
Present

CINDERELLA

A Play in four acts and a prologue after the French Story by Charles Perault

Dramatized
by
FANNIE GOLDSMITH

Marionettes carved and Stage properties made
by

GEORGE KEGG

Music Arranged and Costumes Made
by

MABEL KEGG

Play Produced
by

ALBERTA LANGLEY

Music
FRANCIS JOHNSTON

Puppet Masters

BENJAMIN W. NEWMAN
GRACE WICKHAM

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Elves { Paw
Pan
Piper

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Jocasta, stepsister

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TWO NIGHTS ONLY

THE ARTS AND CRAFTS

PRESENTS

ELSIE LINDSAY

IN THE ROMPING, ROLICKING FARCE

WILD OATS

BY PERRY NEWBERRY

THREE ACTS OF MERRIMENT AND MIRTH

THE CAST

In the order of their appearance

Bill Brent, a prizefight promoter	Charles Berkey
Fred Jones, a modern youth	Jack Flanner
Battling Gregg, a ham-and-beaner	Frank Berkey
Reginald Varden-Jones, who once sowed wild oats	Andrew Jacobson
Lorinne Jones, poet and dramatist	Georgia-Sally White
Mrs. Reginald Varden-Jones	Daisy Bostick
MRS. CLARA FORBES, who once was the famous Elsie Lindsay	ELSIE LINDSAY
Mary Forbes, who now is the famous Elsie Lindsay	Frances Glassell
Louise, Elsie Lindsay's French maid	Tilly Polak
Alice, the Varden-Jones's menial	Helen Judson
A Village Constable	Richard Hoagland

SCENES

- Act I.—The grounds of the Varden-Jones residence. Time—Late afternoon and early evening.
- Act II.—The living-room of the cottage, just bought by Mrs. Clara Forbes. Time—Immediately after the close of Act I.
- Act III.—The living-room of the Varden-Jones residence. Time—Immediately after the close of Act II.

Tickets on sale at Palace Drug Store. Reserved Seats, \$1.00. To members of Carmel Club of Arts and Crafts, 75 cents. General admission, 75 cents.

The receipts of the performances go to the Arts and Crafts building fund, to add to the comfort and attractiveness of the theater.

AT ARTS AND CRAFTS THEATER

FRIDAY AND SATURDAY NIGHTS, JANUARY 11th AND 12th, 1924

JUST FOR FUN A. & C. Informals to Begin Monday

January 5, 1924

Cyril to Manage Arts and Crafts

Growth is the law of life and growth means change.

The Carmel Club of Arts and Crafts, with years of steady and harmonious work to its credit, has, with the rapid growth of Carmel, increased its membership and expanded its field.

New working plans are being developed from the old which served so well.

At a recent directors' meeting the policies here outlined were presented and accepted.

To members are offered the following advantages:

First. At all Arts and Crafts entertainments members will be privileged to secure reserved seats for the price of an ordinary admission ticket. This to be in effect for the next play.

Second. The club will resume its former custom of offering at monthly meetings, and also at other times, informal entertainments and social gatherings, arranged by the entertainment committee, to which all members are invited. Non-members to be admitted on paid ticket.

Third. As heretofore, members will have the privilege of renting the hall for afternoon or evening entertainments at a nominal cost, now fixed at five dollars, for light, heat and Janitor service.

With the opening of the new theater and the more ambitious program outlined in consequence, the club requires a business like management to reduce overhead expenses, to coordinate—in a word—to develop system.

By unanimous vote the directors have created the position of manager, placed it on a business basis, and named for it Arthur Cyril, with whom the directors are now in conference.

SUSAN PORTER,
For the Publicity Committee.

The Carmel Club of Arts and Crafts will initiate its winter program of informal entertainments and social gatherings next Monday evening at eight o'clock.

After the transaction of any necessary business, the evening will be in the hands of Dr. Alfred E. Burton, who has been persuaded to give his talk, "Tramps in Unknown Switzerland," illustrated by personal sketches. Dr. Burton spent six summers wandering afoot through unfrequented parts of Switzerland. This genial and informal account he first prepared as a talk for the Technology Club of Boston twenty years ago. With the kindly assistance of Geo. F. Beardsley, he will show his sketches as lantern slides.

After the talk members will gather about the fire for a friendly hour, and light refreshments will be served. All new members are especially urged to attend in order to give old members an opportunity to meet and welcome them. New ideas, suggestions that may be in the back of anyone's mind for the benefit of the organization, will be gladly listened to.

Every member is begged, urged, earnestly besought, to help furnish the china closet of the club by bringing on Monday night a cup and a plate that he or she is willing to bestow as an evidence of good will. Steal them from your own shelves—cups with handles preferred—eat and drink from them by the friendly fire, and when you go home leave it as your gift to your club, and thereby make glad the hearts of the entertainment committee.

SUSAN PORTER,
Publicity Committee
January 12,

Two Estimates of Newberry Production of "Wild Oats"

By Susan C. Porter

At the end of "Wild Oats" at the Arts and Crafts Saturday night, an audience weak and sore from laughing was still strong enough to demand a speech from the author and to continue shouting until Mr. Newberry appeared in overalls and spoke in a few earnest sentences of his gratitude to his cast. More applause brought out the entire company to take a curtain call, and sent them off at last to the supper party John Jordan had so kindly prepared for them with the happy sense of work well done and well received.

Rarely has a Carmel audience shown such full and joyous approbation. But who could remain stolid in face of anything so completely funny! From Jack Flanner's first punch at Frank Berkey till Daisy Bostick hurled her coffee cup, the audience was amused. Perry may say his farce is "just for fun," but there was a lot of adroit handling in that same fun. The various threads of action were skillfully tangled and disentangled, the lines were often extraordinarily witty, and the burlesque of typical melodramatic situations—the disguises, the mistaken identities, the closet door with a betraying cap left on the floor outside, the final scene, all grouped for a conventional happy ending and all suddenly smashed—yes, a lot of hard thinking went to the structure of this funny play.

The cast showed the good result of hard work and careful rehearsal. They played together, listened to each other, showed interest in what was happening, got into their parts, especially on Saturday night with the stimulus of a responsive audience. One would criticize only occasional careless enunciation or failure to send the voice out towards the audience so that lines were sometimes lost.

Make-up and costumes were good. Daisy Bostick in a severe high collar and black glasses to hide the twinkle in her eye ceased entirely to be the friendly soul we hail on Ocean avenue and played the part of a termagant very convincingly. Frances Glassell's clear enunciation as Mary was pleasant to the ear and her slim, wistful, Japanese figure in the second act a joy to the eye. Georgia-Sally White brought fresh spontaneous girliness to the part of Lorinne; Tilly Polak showed dainty malice as Louise, and Helen Judson's every moment on the stage as Alice was a triumph.

The men in the cast all played with earnestness and apparent enjoyment. Andrew Jacobson in excellent costume and make-up did good, honest work as the unhappy Varden-Jones, some of his uneasy gestures being particularly successful. This is Mr. Jacobson's second appearance at Arts and Crafts, and we shall look forward to his next appearance, for he is going steadily ahead. Jack Flanner carried with grace and spirit a part that did not suit him particularly well. A certain mysterious and shadowy quality in his voice, revealed only in his fainting speech at the end of the second act, makes us want to hear him in a less prosaic part.

Charles Berkey did good characterization as the prize-fight promoter who was such a tongue-tied lover, and Frank Berkey was a very satisfying tough. James Malloy, who played the village constable—by mistake listed on the programs as Richard Hoagland—made a sensation with his wonderful height and wonderful costume in each of his brief appearances.

As for Elsie Lindsay—no words would satisfy those who saw Arthur Cyril, and no words could convey to those who did not the sheer funniness of his performance. Nor its dramatic quality—his poses, poise and profile, the serene largeness of his gestures, the ineffable gravity of his ineffable silliness. It is hard for any of those who rocked in their chairs Saturday night

to imagine any one else in the part.

The Arts and Crafts Club are greatly pleased that on their stage two hours of such complete enjoyment were offered, and they are deeply grateful to Mr. Newberry for providing it and for the extreme generosity he has shown. For not only did he put it on with his own hard work, building up the scenes with the absolute minimum of expense and artfully billing it in a way that piqued public curiosity, but he has waived his royalties and turned intact into the coffers of the Club a sum for which they wish publicly to thank him.

By the Editor

Oldtimers who turned out to witness Perry Newberry's "Wild Oats" last Friday and Saturday nights quite readily identified a former comedy by the same author. "Burn It" was the title of it; it wasn't much. But judging from the satisfactory manner in which "Wild Oats" was received, especially on the second night, the re-write is a great improvement.

As was to be expected, the big noise of the comedy was Arthur Cyril, who played Mrs. Clara Forbes, a very modern Mrs. Malaprop. Not only did he act well and enunciate well, but his make-up and attire left nothing to be desired.

Only words of praise are due Daisy Bostick for her interpretation of the character assigned her. If ever there was a true and complete Tish, Mrs. Bostick was it. Mary Roberts Rinehart herself would have endorsed her.

Georgia Sally White, who essayed the role of a romantic love-sick young woman, and who probably had more lines than any one else in the cast, was quite convincing. She always does conscientious and well-studied work.

Frances Glassell, who played the dignified daughter of a once famous mother, was just her natural self. We can imagine her doing the shooting scene in the second act exactly the same way, should occasion arise, in her own home. And there was no suggestion of the modern flapper in her work.

Tilly Polak and Helen Judson were a wonderful contrast in maids. The one alert, smart, intriguing; the other slow, untidy and menial.

Charles Berkey was not well cast. Not near so well as in "Doubling in Brass." He's too refined for a prize-fight promoter. When we think of a prize-fight promoter, Cooke, who plays that role in "Fighting Blood" on the screen, comes to mind. The part needs a "rough-neck."

What a fine target for one who could really box, Jack Flanner and Frank Berkey would make. They may be actors, but as exponents of the manly art of self-defense they are not there. Otherwise they filled in very well.

Andrew Jacobson is young yet. Too young for an old man's part. We would like to see him as the plumber in "The Servant in the House."

After all, it was "just for fun."

At the conclusion of the performance on Saturday, repeated calls of "Author, author," brought Perry Newberry before the footlights. As usual he "passed the buck," placing the blame of the whole thing upon the cast.

Arts and Crafts Club Forest Theatre Merger

With the transfer of the property and the members of the Forest Theatre organization to the Carmel Club of Arts and Crafts, now under way, completed, the amalgamation of the two pioneer organizations will be consummated.

The articles of consolidation provide that all Forest Theatre affairs shall be administered by a separate board of directors, elected at the annual meeting of the Arts and Crafts, who will be known as directors of the Forest theatre.

These directors may or may not be directors of the Arts and Crafts. It will be their province to supervise and attend to the two or more annual productions at the Forest Theatre, which will always be known as Forest Theatre plays.

Saturday, February 2, 1924

First Informal is Successful Affair

Dr. Alfred E. Burton's talk on "Tramps Through Unknown Switzerland" at Arts and Crafts last Monday night was yet another of the surprises that extraordinary man has for his friends and admirers. A charming and gently humorous talk about his wandering on Alpine paths thirty years ago, we were prepared for, but the "personal sketches" he had modestly referred to proved, as shown through Mr. Beardsley's lantern, to be such fine, firm and spirited work as to make all the artists present sit up straight in their chairs and rush for him when the talk was over.

Fifty people sat at their ease in the well-arranged hall and listened with real enjoyment to his account of his discovery of the little old town of Gruyeres and to Mrs. Woodward's tender playing of Debussy's "Clair de Lune" which closed the evening's program. An easy and pleasant gathering it was, with the friendliest atmosphere, and an excellent beginning of the winter's entertainment as blocked out by the entertainment committee. The members responded nobly to the committee's request for china and they drank delicious chocolate with perhaps a little extra glow of enjoyment which came from the sense of co-operation.

Mr. and Mrs. Sideneck had most generously given their time, taste and actual labor to the decoration of the hall and achieved a warm and welcoming effect. The seats were broken into friendly groups, Oriental rugs and jars of berried branches gave color and a homelike look, and the walls were hung with carefully chosen pictures, a large canvas of Mr. Sideneck showing fishing boats in Monterey bay appearing to special advantage.

The committee plans to invite the artists-members individually to hang specimens of their work on the club walls for the monthly meetings, to be in the nature of a one-man exhibit, as you might say. Thus the new members will become familiar with the work of our local artists, and a varied charm will be given to the club room.

The chair committee reports that \$700 has been collected and \$50 more pledged, making a total of \$750, securing the 250 chairs which were our goal.

Action was taken at the last directors' meeting whereby no tradesperson is expected to honor any order from Arts and Crafts unless such an order is signed by Arthur Cyril.

We remind you of the entertainment so kindly offered us by John B. Jordan on the evening of February 9. Fuller particulars about Frederick Warde, the distinguished Shakespearean actor we are to hear, will be given later.

SUSAN PORTER,
For the Publicity Committee.

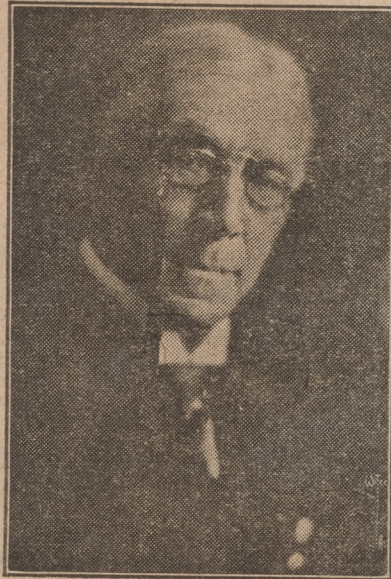
New Carmel Orchestra

An interesting feature of this week-end plays at the Arts and Crafts Theater is the first appearance of the recently organized local orchestra. For some time the musicians have been practicing together several evenings a week, and are now capable of rendering very acceptable music.

F. E. Coleman is the conductor. The players are as follows: Piano, Mrs. A. J. Comstock; violins, Mrs. Meckinstock, William Graske, Albert Comstock, Wesley Dickinson, Eugene Roehling; flute, T. W. Morgan, Jr.; saxophone, Teaby Nichols; cornets, Robert Reigg and John Johnston; trombone, Charles Berkey; drums, Ralph W. Hicks.

Mine Host Jordan Presenting Frederick Warde at Pine Inn

John B. Jordan has arranged another benefit for Arts and Crafts, and those who attended his Twelfth Night party last year are looking forward to it with pleasure. February 9th is the date chosen and the entertainment comprises a dinner at Pine Inn, a reading of Julius Caesar by Frederick Warde, and a dance to good music. The price of a ticket, two dollars, covers the whole. First choice of seats is offered to members of Arts and Crafts and of the Forest Theater, who will show wisdom in acting quickly, remembering how many late comers had to be refused last year.



Frederick Warde

The proceeds Mr. Jordan generously offers to the Arts and Crafts, who here convey to him their hearty thanks.

Frederick Warde, an Englishman, who came to this country in his early twenties, is a distinguished Shakespearean actor of the fine old tradition. He was associated with Louis James in numberless productions years ago, his Marc Antony being especially remembered. After giving up the stage he lectured on subjects connected with the Shakespearean drama, then was induced to act again, playing for three years the part of Father Serra in the San Gabriel Mission play. His name stirs many memories here, and those who have never heard him are waiting with interest the product of his ripe and scholarly art.

A. & C. Club Membership Drive

The Arts and Crafts are at it again. This time they're on a drive for increased membership. The day they ask you to join will be a bargain day. You'll get a year's worth of interest, fun and good-fellowship for \$3.99. If you like to weep, you can try to produce plays; if you like to make others weep, you can act 'em.

These people have struggled thru a good many years of hard work and responsibility; they have pioneered a big movement in this community. They've fathered and mothered the art, dramatic and many of the civic activities; they've plugged along steadily and hopefully, and now they plan to increase the efficiency of the organization in exact proportion to the community's needs.

Many new forms of entertainment for the members are to be provided—new outlets for self-expression, new sections for constructive work. If you'd rather give help than get help, they'll furnish a tender new-comer and let you tell him how to vote or how to build or furnish his house.

The membership committee of the A. and C., like the "gobble-uns," will "git yuh, if yuh don't watch out." No use locking the door or going down to the beach. You'll have to go for meat and mail some time and you may as well take your check book along and give in gracefully. Put your name on the membership roll of the Carmel Club of Arts and Crafts.

Woman Explorer, 78, Defies Father Time in Long Chase Over Globe for Adventure

Mrs. May Sheldon Holds Unique Record as Seeker of Excitement

All those fair ladies of advancing years, who turn their minds to rejuvenation via the gland route, by means of massage, psychology, or any one of the dozen other modern methods of cheating Father Time, should meet Mrs. May French Sheldon, globe-trotter, explorer, writer, artist, big game hunter, linguist, physician and lecturer.

In the person of this slight, little woman of 78 summers, spry, straight as a young sapling, gay, entertaining, one finds the personification of youth.

POPULAR OVER WORLD

Thirty years ago May French Sheldon was a popular toast in court and literary circles, from London to Petrograd, then St. Petersburg. She was known in every continent as the first woman explorer to organize her own caravan of natives, and unaccompanied by another white person, penetrate the innermost recesses of Africa.

For this feat she was made the first woman fellow of the Royal Geographical Society, and decorated by crowned heads of Europe. The normal woman would be kept so occupied with such adventurous expeditions that she would have time for nothing else, but not May French Sheldon. In her off moments she was writing constantly, plays, novels, books of travel, and keeping up with her early sculpturing and musical pursuits.

VISITING IN S. F.

Today Mrs. Sheldon is as clear mentally and as ambitious to tell the world about the great men and women with whom she has come into intimate contact and of her divers travels as she was more than a quarter of a century ago. She is now in San Francisco for a brief period, visiting at the Woman's Athletic Club, greeting old friends and waiting for the arrangements to develop for a lecture course she plans giving locally.

"I know that my exploring was unusual for a woman," she said brightly as she seated herself in a straight-backed chair, disclaiming all interest in a deeply cushioned armchair alongside, and prepared to talk about her career.



Mrs. May French Sheldon, first woman ever made a fellow of the Royal Geographical Society, who is in San Francisco on a lecture tour.

Saturday, February 23, 1924

Arts and Crafts Club Offering Rare Treats at Weekly Informals

Arts and Crafts Club is much gratified by the increasing interest shown in the program of lectures and entertainments it is presenting.

At Miss Fairley's lecture on February 16 one hundred and twenty-five attended.

Miss Fairley spoke with vividness, clarity and the absolute sureness of the trained scientific observer. She gave us, not the New Zealand of the casual tourist, but New Zealand as seen by a student, a woman of the big world, a master of her profession. As a landscape gardener she was particularly interested in the trees and flowers of that new land, and the pictures she showed, taken and colored by herself, had a singular charm. Johan Hagemeyer is quoted as saying that Miss Fairley's are the only photographs he has seen that were actual pictures, every landscape a composition.

Arts and Crafts expresses its appreciation of the mental stimulus such a lecture gives, and congratulates itself on being privileged to offer it to the community. Thanks are tendered to Rev. Fred Sheldon, who loaned and operated the lantern equipment.

At the regular monthly meeting on Monday, March 10, the club offers its members the pleasure of a song recital by William Edward Johnson, a native of Yorkshire, England, who is a distinguished teacher of singing in San Jose, and is about to open a studio in Oakland. Mr. Johnson has just returned from a visit to England, where he sang in nearly all the great cathedrals. His program and further particulars will be given later.

The Arts and Crafts continues its delightful tradition by giving its annual Dickens party on Friday, March 7th.

All Should Hear This Wonderful Story

Mrs. French-Sheldon, who will lecture for Arts and Crafts members and their friends next Monday evening, has had a career such as fate grants to only one woman in a generation.

It is over thirty years now since General Francis A. Watson, head of Boston Tech, taught her how to shoot in preparation for her first adventuring into unknown Africa. This woman, a solitary Anglo-Saxon, led her own expedition, a force of 500 natives, from Zanzibar to Kilimanjaro. It was as fruit of this journey that she wrote her book, From Sultan to Sultan, and was made Fellow of the Royal Geographical Society, the first woman to receive that distinction.

Expedition followed expedition, until she knew certain parts of Africa as perhaps no one else has ever known them. Political conditions of the Congo, the life of various tribes, their religions, rites, music, psychology, she had the opportunity to study at first hand, led by the divine gift of an insatiable interest.

The club is extraordinarily fortunate in its chance to hear from her own lips the story of her early experiences, told in a manner all her own.

Saturday, March 15, 1924

A. & C. Offers New Attractions

No entertainment offered by Arts and Crafts this spring has seemed to give more complete pleasure than William Edward Johnson's recital at the last members' meeting on Monday night. A large and most enthusiastic audience listened to his unusual and varied program of songs and have been talking over tea-cups and under pine trees ever since, not only of his voice but of the joyous spontaneity of his singing and of the courtesy and generosity of his response.

Mrs. Romaine Hunkins' accompaniment to his songs was, as one club member put it, "enough to make you think you could get up and sing yourself."

The club offers its thanks to Mr. Johnson, its fellow-member, for an evening of rare delight, to Mrs. Hunkins, and to Miss Mossie Hunkins through whom this treat came to us,

and who also supplied the refreshments for the occasion.

Evening of Song at Arts and Crafts Hall

A rare treat is in store for the members of Arts and Crafts on the evening of Monday, March 10, when William Edward Johnson, a baritone of much prominence, himself a member of our organization, will give an evening of song. Mr. Johnson, an Englishman now living in California, makes his first appearance on this occasion, and the club is looking forward with much enthusiasm to hearing him in the interesting program he has selected, and to welcoming him as a most valued and generous member. He plans to spend some time in Carmel.

Mr. Johnson will be accompanied by Mrs. Romaine Hunkins of Fresno, whose name is enough to assure Carmel music lovers of what is before them.

Mr. Johnson's program follows:
O Pure and Tender Star of Eve, from Tannhauser—Richard Wagner.
Tally Ho—Franco Leoni.
The Sweetest Flower that Blows—C. B. Hawley.
The Wind Speaks—Grant Schaefer.
Ma Little Banjo—W. Diekmont.
A Japanese Love Song—May H. Brahe.
The Top of the Morning—G. O'Hara.
Sylvia—Oley Speaks.
The Two Grenadiers—Robert Schumann.
The Pilgrim's Song—Tchaikowsky

PROGRAM

Tableau = Spirit of America

The Monkey's Paw

A STORY IN THREE SCENES

By W. W. Jacobs

Dramatized by Louis N. Parker

PLAYERS

Mr. White Arthur Cyril
Mrs. White Clara Leidig
Herbert Charles Berkev
Sergeant-Major Morris John Jordan
Mr. Sampson Guy Koepp

SCENE—The living-room of an old-fashioned cottage on the outskirts of Fulham, England

Between scenes curtains are drawn to indicate the passing of time

Direction Arthur Cyril

'Op-o'-Me-Thumb

A PLAY IN ONE ACT

By Frederick Fenn and Richard Pryce

PLAYERS

Mme. Jeanne Marie Napoleon de Gallifet Didier, Mae Harris Anson
Clem (Mrs. Galloway) Margaret Grant
Rose Jordan Helena Conger
Celeste Lexie Grant
Amanda Afflick Ruth Kuster
Horace Greensmith Tom Bickle

SCENE—Working-room at Madame Didier's basement laundry in Soho, London

TIME—Late afternoon on a Saturday before a bank holiday.

Direction Edward Kuster

Music

Overture: Poet and Peasant Suppe

Star Spangled Banner

Waltz: Falling Leaves Sereby

Gavotte: Dancing Dolls Sereby

March: America's Finest Zamecnik

Personnel of Orchestra

F. E. Coleman Conductor	Master Albert Comstock Violin
Mrs. A. J. Comstock Piano	T. W. Morgan, Jr. Flute
Mrs. A. Meckenstock Concert Violin	Teaby Nichols Saxophone
William Grasse Violin	John Johnston Cornet
Wesley Dickenson Violin	Robert Reigg Cornet
Eugene Roehling Violin	Charles Berkey Trombone
Ralph W. Hicks, Drums	

P. G. Musical Society to Appear in Carmel

Through an arrangement with the Carmel Club of Arts and Crafts the Pacific Grove Musical Society will bring its chorus and orchestra to the Arts and Crafts Theatre on Friday night, March 14, to present a concert program of vocal and instrumental numbers which will prove a revelation and delight to all lovers of good music.

This organization is made up of amateur talent and is under the excellent direction of L. E. M. Cosmey, whose ability and experience in a number of the greatest musical organizations of the United States has enabled him to bring together the best talent in the community and to produce a type of musical program far above the average of amateur organizations.

The Pacific Grove Musical Society has been functioning for nearly two years and in that time has presented ten concerts in Pacific Grove.

It is, therefore, not an inexperienced organization. The type of music presented commends itself to everyone; it is neither so heavy as to tax the understanding of the layman nor so light as to be considered amateurish. The compositions of Tobani, Elgar, Von Blon, Verdi and others of similar character are used to make up the program for the orchestra. The songs of Fanning, Pinsuti, Sullivan and others are studied and rendered by the chorus.

The success of this musical organization is undoubtedly of great benefit to the community and the favorable comment on the concert programs given by all who have attended them is an assurance of the excellence of the talent composing the orchestra and chorus.

As the Arts and Crafts Club is participating in proceeds to be derived from this performance an unusually large audience of Carmelites should attend. It is the desire of the promoters of this society that the musical talent of Carmel will become so interested in its aims and ambitions that many Carmelites will be induced to become members of either the chorus or orchestra, and instead of just being a Pacific Grove organization it will eventually become a peninsula affair.

I was so interested in the new orchestra, so pleased to know that another of the holes in our community puzzle had been filled, that I only listened. Perhaps they wouldn't do so well by Beethoven and Mozart, and perhaps they are too wise to try. But the charm of music is not lessened by its simplicity, and the four numbers rendered by the orchestra, under the baton of F. E. Coleman, gave pleasure to a full house. The organization is an addition to the village and a credit to its members. May their service united ne'er sever!

Then came the tableau of George Washington and the Boy Scouts. A striking picture it was, with Joseph W. Hand, almost a contemporary of George in his later years, looking as spry as that well-known personage when he chopped down a certain tree. And the youthful bearing of the veteran actor showed to advantage in the portrayal of the first President. The two lines of Scouts added modern youth to the scene.

Then came the Monkey's Paw, and though I neglected my pencil I began stacking up in what I call my mind the pleasant things I would say about the production. But by the time the curtains closed on the third scene I found the stack overbalanced.

And then came 'Op-o'-Me-Thumb to complete the break-up of my well-considered plan of justice tempered with kindness—the right way to criticize amateur performances. For, working by the amateur standard, as sentence after sentence took form they struck me as being rose-colored, saccharine slush. Yet it was all true—tempered only by the kindness due to amateurs.

But I couldn't let these unshadowed superlatives go to print. How would they appear to those who hadn't been able to attend the shows? And then all at once I knew what to do. Very simple, after all. I would pay those who took part the highest compliment of all. I would write of them exactly as I would of professionals doing similar work.

(The curtain is lowered to indicate the lapse of half an hour while I get my lunch.)

Arthur Cyril, to be sure, IS a professional, and there is no doubt that his work in the chief role of The Monkey's Paw was by far the finest acting in the play. Of course, it is the fattest part; the opportunities for shading are there; but these opportunities were all utilized. I felt that Cyril made the father older than necessary, but that was his prerogative; and, granted the age of the character, it was drawn with a surety and expression that was almost flawless.

John Jordan turned out the smoothest performance I have seen him give. As Sergeant-Major Morris he looked and moved and spoke with complete effectiveness.

Charles Berkey brought a naturalness to his part that made it live—and the

role of the son is rather mediocre. He deserves credit.

Guy Koepp as the representative of the power company handled a small and rather thankless bit in a way that showed he was good material for future productions.

Clara Leidig—a born comedienne—was miscast, but is entitled to praise for the good work she did in spite of it. In her last and exceedingly difficult scene her evident desire to conceal the robust laughter of her former parts brought a note of strain. Yet when she learned of her son's death she gave us a moment of beautiful pathos. And in the happier periods of the drama perhaps more than ever before she held us with the ease of her performance.

Mr. Cyril's direction of the piece was admirable, and it is the fault of the play and not of the producer that the father does not actually see the son who returns from the grave and in making the third wish protect the mother from the ghastly sight. The lack of this link between the visible and the unseen robs the play of its rightful horror at the close. I say rightful horror, because it builds up methodically to such an end. But for myself, I don't like plays of horror, unless the horror is an integral part of an otherwise reasonable plot. Perhaps I am over-sensitive, but I wouldn't go to a Grand Guignol performance if it could be avoided.

The setting and lighting were suited to the play, and the dress and make-up of all the players good, and Clara Leidig needn't worry about the time when her hair turns gray, for it will be most becoming.

Edward Kuster was wholly satisfactory as the knocking-on-the-door, and the way he handled the wind in Act One was worthy of Aeolus himself.

Altogether, an excellent performance. One serious objection I wish to record, however. Players who, when their parts are done, appear in the audience in costume and make up (or even with costume covered and make-up partly removed) are risking the illusion that many have worked for weeks to produce. The dress rehearsal, of course, is not the performance, and they all like to see the finished product, but it seems to me that in accepting a part in a play one assumes the responsibility of a player. Trying to be player and audience too is not fair to the other players, the producer, or those who come to the theatre and pay for an illusion.

One other decidedly non-professional action was that of the small boys on the roof. And at every first night at the Arts and Crafts the audience has been annoyed by the scrambling of bad young eggs over the foyer. Cannot the marshal find out who these are and prevent the recurrence of the disconcerting noise?

'Op-o'-Me-Thumb is one of the best of the older type of one-act play. It is hardly susceptible of modernist treatment, and Edward Kuster wisely gave it a realistic production. The soliloquies—the most difficult bunkers to get over—are so deftly shot by the authors that with one exception they seem perfectly natural; and the sentimentality of some passages in the sketch was covered by the brilliant acting of Ruth Kuster.

But she let herself remain too pretty. The delicate head was not concealed by the well-groomed hair, and the sweet, appealing face of the little orphan was not in accord with the lines of the play. But in her movements—bizarre but never burlesque—she was true to the role. And her voice was in just the right key for the gaucheries of her gestures and walk. Only in the depths of her misery did she fail to register completely. Now crying is easier than laughing on the stage, yet oddly enough she never lost her hold in the joyous little interludes between those tears which at some of their climaxes were not quite real. It is probable that had she not attempted her outbursts of grief while standing up without support, or, as once, with her face against a piece of wrapping paper, she would have put the misery more surely across, as she did unquestionably when she sank to the floor at the end of the scene and her little body shook with an emotion that was felt all through the packed house. Remember, I am writing as of a strictly professional performance—and of a part more difficult than any other in this play. To achieve the success she did in a role of varying mood and manner entitles her to far higher praise than had she given a more flawless portrayal of a minor part.

Tom Bickle, in a scene that should

have been a holiday for him, was very, very good. I met him going to rehearsal one evening, and he told me how hard it was; but I was born less than 3000 miles from Missouri, and my private opinion is that Bickle is a natural actor. The simplicity and ease of him were a genuine delight.

Lexie Grant is 13 years old—which has nothing to do with the case. If she were 23 the flowers that bloomed in her playing could not have been brighter. The vividness of that young lady's performance was worth noting regardless of her age.

Mae Harris Anson as the proprietress of the laundry gave us a character studied out to the smallest detail. In make-up and apparel she was the typical Frenchwoman of that class, her voice was used with discretion, and while she did not intrude on the opening scene she dominated it with the force of her presence—an excellent contrast to the voluble slatterns in her employ. Her manner as she swept out of the laundry with her fine large hat completed a characterization that deserved the spontaneous applause it was given.

Helena Conger played a very small part. I'm prejudiced against her because I've been in two plays with her myself, and both times she got all the press notices—except one that I could have got along without. However, as I wasn't in this I don't mind letting her have a word. Perfect.

Margaret Grant, though last, is by no means least; no one could be least in so well moulded a production, where every part was fitted to every other part and each fulfilled its purpose in the play. She would have been at home before 2000 persons in an Orpheum theatre, and when I say this I am complimenting her for a corking good performance and at the same time registering a strong objection to the breach of good drama she committed when she saw she was making a hit and flirted deliberately with her audience, as is the way with many players in vaudeville. Contact with those in front is essential to the life of any play, but the contact must be indirect.

ARTS AND CRAFTS

MARCH TWENTY EIGHTH AND TWENTY-NINTH

Program

BELINDA

An April Folly in Three Acts by A. A. Milne

Staged by Arthur Cyril

Musical Program

F. E. Coleman, Conductor

- | | |
|-------------------------------|-----------|
| A. March—Salute to the Colors | Anthony |
| B. Novelette—Rosebuds | Jalneenik |
| C. Selection—Bohemian Girl | Balfe |
| D. Mazurka—Sparkling Eyes | Berto |
| E. Waltz—Over the Waves | Rosas |

Cast in Order of Appearance

- | | |
|----------------------|----------------|
| Betty | Eva Bickle |
| Belinda Tremayne | Marian Daniels |
| Delia (her daughter) | Helen Judson |
| Harold Baxter | Tom Bickle |
| Claude Devenish | Jack Flanner |
| John Tremayne | Arthur Cyril |

Time—The Present.

The action of the play takes place in Belinda's country house in Devonshire at the end of April.

- Act I. Afternoon.
Act II. Morning three days later.
Act III. Evening, after dinner.

- | | |
|-----------------|--------|
| Gavotte—Violets | Kern |
| Waltz—Lilacs | Kern |
| March—(exit) | Seredy |

Note—Plants supplied by Helen Wilson, Ocean Home Gardens. Photographs of the play will be taken during each performance with a special camera, by James Worthington. Copies of these may be obtained at the office of the Carmel Investment Company.

Friday and Saturday, May 2 and 3, Carmel Follies

Carmel Pine Cone Press

In the Air and Beyond

A much interested audience was on hand at Arts and Crafts on Wednesday of last week to hear James H. Worthington, local scientist and astronomer, state facts and figures concerning the transit of Mercury across the sun, which is to occur at 1:44 p. m. on May 7. All afternoon on that day the planet will be visible.

The earth crosses the plane of Mercury's orbit twice annually, in May and November. When Mercury happens to be at the crossing place at the same time a transit is visible.

Mr. Worthington thoroughly knows his subject, and with his up-to-date instruments will no doubt obtain some remarkable photographs.



M. DeNeale Morgan

"Belinda" Scores Popular Success

By Eunice Gray

March winds, storm clouds, hills drenched with rain, new grass, tree buds, blossoms—then came April—and Belinda!

From the first note of the orchestra, with its delightful selection of numbers, to the fall of the new curtains, suggestion of rain clouds and purple mists with a flit of golden poppies in their lining, Friday and Saturday nights' entertainment in Arts and Crafts Hall was in the nature of a spring festival.

You felt it in the audience, in the stage picture and in the real flowers in the stage garden, but mostly you felt it in the light spirit of the play, the give and take, the quick turn of phrase and gentle banter. It was the spring of green turf and violets, vagrant thoughts, April loves and indecisions. Again have Carmel players proved themselves capable of "putting over" a real play. Again has a Carmel director proved himself coach, stage manager, costume and scenic artist all in one.

"Belinda" is a society play by A. A. Milne, an English writer of many clever comedies. It requires more technique and restraint than the average comedy and far more than one without stage experience would imagine. The story must go lightly, tossed like a ball from one person to another, and never be allowed to drop.

Arthur Cyril and his company maintained this technique throughout the play and the audience and the Arts and Crafts Society expressed their appreciation by frequent and generous applause.

The stage framed the play better than ever before. The enchanting color scheme of orchid, violet and green, the deep wood tones in the Italian furniture, and the high lights in the women's costumes led one on in imagination quite naturally through those intriguing French doors into the garden. We knew so well that it was an English garden with hedges, and soft grass, and—yes—there must have been a moon and a nightingale.

The title role was played by Miss Marian Daniels, who, out of her larger stage experience, held the action with necessary firmness and thus gave greater freedom to the other members of the cast.

The scenes between Belinda and her long lost and still undiscovered husband, John Tremayne, taken by Arthur Cyril, were easily the best played, but in no way detracted from the very definite character work of Helen Judson, Belinda's daughter; Eva Bickle, her maid, and Jack Flanner and Tom Bickle as her two suitors, Mr. Devenish and Mr. Baxter.

We took away with us happy memories of a real flower garden and real music between acts, Marian Daniels' lovely facial expressions, Helen Judson's fresh, full voice, and lovely line in standing, Jack Flanner's profile and Tom Bickle's bowler hat—he should be more light headed with hair like Betty's right in his family—and now we know just what a charming and considerate gentleman Arthur Cyril will be in middle age. May he stay with us till it comes.

And if memory were not enough to keep the picture, it is safe, for it was all caught and registered in a little box held in the hands of that kindly genius, James Worthington.

Theatre Packed for Dickens Party

April 4 1924

For the fourth time in as many years the Dickens party, under the auspices of the Carmel Club of Arts and Crafts, was successfully held last Friday evening.

Carmel has had splendid Dickens parties before, but nothing near as interesting and complete as this one.

The program opened with the parade of the characters, in old-fashioned attire, down the center aisle of the theatre to the stage. There was David Copperfield, Nicholas Nickleby, Mr. and Mrs. Squeers, Sairy Gamp, Mrs. Hunter, Smike, Mrs. Jarley, the Infant Phenomenon, and others, including a large number of Dickens children, and they made a fine picture when they assembled on the stage.

One of the hits of the evening was Mrs. Jarley's Wax Works, conducted by Perry Newberry. J. W. Hand was George Washington; Mrs. Mellie Brewer, Lady Macbeth; Guy Koepf, orchestra leader Coleman; Richard Hoagland, Mayor of Carmel, and Mrs. Percy Parkes was welcomed back to the stage in a dancing act, as the French dolls.

Another good number was the singing of Mrs. Allen Emory and Miss Jessie White.

There was a large, appreciative audience, many of whom afterward attended the dance in the old hall.

Night of Poetry Charming Event

April 14 1924

By Susan Porter

After the feverish excitement of election day, Arts and Crafts offered to its members the utter refreshment of an evening of poetry and the contemplation of a beauty which is eternal and not involved with ordinances.

A full hall greeted the speakers of the evening, introduced with characteristic felicity by Dr. A. E. Burton. Jessie B. Rittenhouse (Mrs. Clinton Scollard), well-known both as poet and critic of poetry, declared herself a conservative and gave a sympathetic as well as sane, keen and humorous talk on modern poetry.

With vivid personal sketches of Amy Lowell, Edna St. Vincent Millay and Robert Frost, reading from their works with fine appreciation, some of her swift phrases will remain in the minds of her hearers, helping them to clarify their own feelings toward the new poetry.—"Modern poets have at last made poetry the concern of the man in the street."

With special pleasure we will remember her warm praise of the work of our own Jeanne D'Orge (Mrs. A. E. Burton), whom she had met and heard at a meeting of the Poetry Society in New York.

As Mrs. Scollard was reading, all too briefly, from her own delicately-wrought verses, the lights suddenly went out for a few moments. But this, which might at any other time have proved disconcerting, gave only an added charm to the occasion, for the warm human voice of the unseen poet came unfalteringly through fire-lit darkness with even more poignant appeal.

Mr. Scollard came after his fellow-poet, reading a group of his own lovely lyrics, ranging in setting from the hills of Lebanon to the hills of Monterey. He proved himself anew a true lover and servant of the beauty of this world.

The program ended only too soon for the audience, whose responsiveness and sympathy, by the way, were praised by both poets. Good old-fashioned refreshments—coffee and doughnuts—served by Mrs. J. B. Adams and Mrs. Fenton P. Foster, rounded out the last club meeting of the spring program and a truly pleasant event.

Varied Activities of Arts and Crafts Shown by Reports of Officers

At the annual meeting of the Arts and Crafts Club on the evening of Monday, May 12, the president, Mrs. Mary E. Hand, presiding, Mrs. Susan Porter acting as recording secretary pro tem. in the absence of Miss Ruth Huntington, forty members answered the roll-call.

The secretary's report of the year's activities shows eleven meetings of the club, eleven meetings of the directors, and one joint meeting of the directors of the club with the directors of the Forest Theatre. Four meetings of the club have been social evenings, one at which Dr. Alfred E. Burton talked of his tramps in Switzerland, one when Mrs. May French-Sheldon told of her African explorations, one song recital by William Edward Johnson assisted by Mrs. Romaine Hunkins, and one evening of poetry by Mr. and Mrs. Clinton Scollard. Three of these were open meetings to which friends were invited. Refreshments were served by various hostesses.

Other entertainments under the auspices of the Arts and Crafts include: Three Kegg-Goldsmith Marinette presentations of "Cinderella."

Two DeVoto concerts of chamber music.

Two summer Sunday afternoon teas with reading and music by John Northern Hilliard and Thomas V. Cator, and readings and songs by Mrs. Sydney Yard and Mrs. George Kegg.

A Duo Art recital by Serge Halman of Sherman Clay & Co.

Two lectures on Astronomy by James H. Worthington.

A notable circus on the town lots on upper Ocean avenue.

A lecture by Dr. D. T. MacDougal on "The Physical Basis of Life and Growth!" one by Miss Fairley on "New Zealand," and

The Quarterly Conference in November of the Monterey County Federation of Women's Clubs, with a luncheon at Pine Inn.

The new Arts and Crafts Little Theatre was formally opened on November 28 by the presentation of "The Thrice-Promised Bride" and "The Queen's Enemies" on two successive evenings, followed by two evenings of "Doubling in Brass."

There followed in December a concert for the benefit of the new theatre by David Alberto, and later in the month a rendition of "Faust" by talent from outside.

In January, Mr. Arthur Cyril was engaged as business manager of the new little theatre, since which time there have been presented:

"Wild Oats," two nights.

"The Monkey's Paw" and "Op o' Me Thumb," two nights.

The Pacific Grove Musical Society in a concert with its own chorus and orchestra.

"Belinda," two nights.

The April Dickens party followed by dancing.

On Good Friday evening Stainer's "Crucifixion," by the Choral Section under direction of Fenton P. Foster.

And, to cap the climax, "The Carmel Follies" in early May.

Early in December a Carmel orchestra of fifteen members was organized.

The amalgamation of the Arts and Crafts and the Forest Theatre was consummated early in February.

As a benefit for the Arts and Crafts, John B. Jordan gave a dinner at Pine Inn and presented Frederick Warde, who read from "Julius Caesar."

From July 9 to September 1, 1923, was held the Tenth Annual Summer School under the direction of Miss de Neale Morgan. Mr. Paul Mays and Mr. Joseph Mora were instructors, with Miss

Morgan conducting special classes only. There were also courses in music under Mr. Thomas Vincent Cator, aesthetic dancing under Joan Williams, and a course in puppeteering under Miss Fanny Goldsmith.

The Seventeenth Annual Exhibition of Paintings by Artists of Carmel and Monterey was held from July 25 to September 21, showing 82 canvases and etchings, representing the work of 32 artists. Between twelve and fifteen hundred guests visited the gallery during the exhibition.

Plans are well under way for the Eleventh Annual Summer School, from July 7 to September 1. Miss Morgan will again be director and instructor, assisted by Mr. W. D. Gadsden in lectures on "Art Appreciation," Mrs. Shirley Williamson in crafts, Perry Newberry in cartoon work, Miss Elizabeth Dickenson in juvenile drawing and painting, Ira Remsen in portrait and figure work, Mr. Dayton in basketry and furniture making in reed and willow, Mrs. A. L. Emery in singing and Mr. Colby in piano.

There have been elected to membership during the year two honorary members, thirty-two from the Forest Theatre Association, and eighty-nine regular members.

Respectfully submitted,
RUTH HUNTINGTON,
Recording Secretary.

The report of the treasurer, Miss DeNeale Morgan, showed a balance on hand of \$1777.40.

The play committee's report of plays, circus and entertainments from August, 1923, to May, 1924, made by Mrs. Phil K. Gordon, showed gross receipts of \$3656.70, expenses \$1890.82, net receipts \$1765.88. After this excellent showing votes of thanks were given to the manager, the committees, producers, actors, officers and all others who had assisted.

Miss J. M. Culbertson's report of the Boys' Club was well received. Mr. Fenton Foster gave an informal report of the activities of the musical section.

Mrs. Abbie McDow as club historian, presented the scrap book of club history. Dr. Burton announced an exhibition in June of posters, photographs, etc., of all Forest Theatre plays, and asked for the loan of any material in possession of any member.

The next business before the meeting was the election of officers. The president, explaining that it was advisable to postpone this matter until September in order to make the annual meeting of the Arts and Crafts coincide with the annual meeting of the Forest Theatre, now merged as one organization, Mr. Newberry moved that when this annual meeting adjourned, it should adjourn to the second Monday in September as an annual meeting with election of officers. Carried without objection.

The meeting then adjourned.
SUSAN PORTER,
Recording Secretary, Pro Tem.

Local Films at Arts and Crafts

May 21-22-24
Of local interest to Carmelites will be the film, "The Sunshine Gatherers," to be shown by George E. Stone at Arts and Crafts Community Theater next Wednesday night.

This film was made by Mr. Stone in 1920 to advertise the fruit industry of California. As an historical background for this enormous industry there was introduced a colorful episode showing the arrival of Father Serra and his followers, bringing with them fruit trees from Spain. After the landing scenes the priests are shown directing the natives in the planting of these trees.

Because of the great wealth of material available it was necessary to restrict the historical prologue to a few short scenes. In these few flashes, however, the lover of Carmel's scenery will recognize Midway Point, the Mission, and the Carmel river, with Point Lobos in the distance.

Fishermen from Monterey took the parts of soldiers and priests, while soldiers from the Presidio played the Indian roles.

On the same program will be shown "A Day with John Burroughs," "Magic Clay," "Hagopian the Rug Maker," and two dance reels synchronized to music. All of these will be in Prizma natural color. One "Scrapbook Reel" will include bits of Mr. Stone's work over a period of eleven years. Microscopic life in a drop of water. Scenes from malaria, and bits of stop motion photography, showing the growth of plants and the bursting of blossoms.

A. & C. to Offer Courses in Art

The Carmel Summer School of Art will open at Arts and Crafts Hall on Monday, July 7, and will continue for eight weeks, closing on August 30.

The first summer school was held here in 1914, and there has been one every year since then, so that the 1924 school will be the eleventh.

This year's school will be in charge of M. DeNeale Morgan, who has gathered a splendid faculty to instruct in the various courses.

Miss Morgan herself will conduct classes in landscape painting for beginners and advanced students.

Ira M. Remsen is to direct studies in portrait and figure work.

For a class of children Elizabeth Dickenson will teach studio and outdoor work, with particular attention to the development of self-expression.

William George Gaskin, in class lectures and studio work, will take up theory and painting, creative design and color.

Classes in illustrating, cartooning, wood block cutting and printing relating to poster making will be conducted by Perry Newberry.

Shirley Williamson will have charge of craft classes, including, among other things, modeling, leading to the making, stringing and costuming of marionettes.

The music section will include Marie de Forest Emery, teacher of singing, and Almeda Colby, teacher of piano.

Warren Dayton's classes will take up reed and rattan work, the making of furniture, basketry, etc.

We are Proud of Our Chorus and Orchestra

An audience that taxed the capacity of Arts and Crafts Theatre gathered on Friday night of last week to hear John Stainer's masterful oratorio, "The Crucifixion," and other numbers of a program of sacred music.

Too much credit cannot be given Fenton P. Foster and his associates—the soloists, the chorus and the musicians—for the splendid manner in which the difficult numbers were rendered.

It is the hope of all Carmel music lovers that the splendid organization brought together and directed by Mr. Foster will be retained, to the end that Carmel may have a permanent orchestra and chorus, giving frequent concerts.

Carmel Follies a Decided Hit

May 29-30-31-24
By A. Thin Space

Of all stage offerings, perhaps none is more dependent upon auxiliary cooperation than so-called vaudeville, such as the Carmel Follies, which two full houses witnessed at Arts and Crafts Theatre last week-end.

As the writer sat through this varied show, the thought came to him: "What would this whole thing amount to if it were not for the music." Others, observing and enjoying the acts superficially, probably did not realize to what an extent Frederick Preston Search and Irene Campbell Cator and the orchestra contributed to their enjoyment. This is one fact which brings out clearly the statement made in the foregoing paragraph.

To further emphasize our point, we would call attention to the excellent stage setting provided for nearly every number on the program.

About the show itself, there can be no question but that "Sporting Life" and "White Shadows in the South Seas," the first and last numbers on the program, were the best. The chorus, the dancing and the costuming left little to be desired. "Famous People," put on by Arthur Cyril, was a disappointment. When we read our program we thought of the Carmelites we were going to see on the stage. Instead we saw only General Grant, Abraham Lincoln, Babe Ruth and Pavlowa. Trade at home, Arthur.

An empty house has been the bane of many an ambitious theatrical promoter, but Charles Van Riper before a full house demonstrated that "The Empty House" can bring the shekels into the box office.

Another disappointment and again the printed bill deceived. "Lady Brookdale's Embroidery" made me think of "Getting Gertie's Garter" and "Mary's Ankle," and all we got was a dialogue between Dr. Watson (Hobart Glassell) and Sherlock Holmes (Arthur Cyril), with the latter sitting on an embroidery needle as a climax.

Everyone enjoyed "The Spanish Shawls." Marion Taylor's voice gave to "Marcheta" a most entrancing quality and won a deserved encore. The dance numbers were excellent. The closing comedy of the act might well have been eliminated.

"That girl can dance," said a lady near us when Anita Reiners was stepping and gliding through her specialty. I'll say she can. Few, if any, have danced better in Carmel. In this act Arthur Cyril, as the Chinese Soldier Man, made us hark back to the old Tivoli.

When Frances Glassell dances everyone sits up and takes notice. Her fairy-like elusiveness in the Oriental dance, with its John-the-Baptist conclusion, was a big number of the program.

All that "Captain Flapjack" needs to make it an Orpheum Circuit act is a boat surrounded by real water. The comedy of Ernest Scheninger, Charles Van Riper and Kit Cooke was good.

The reason why "The Villain" was No. 11 on the program was because Arthur Cyril had seven changes of program and that was the only place it could be worked in. The act was a real scream. But, instead of our sympathies being with the heroine (Alice MacGowan), we found ourselves contemplating the feet of the Che-ild (Ernest Schweninger). The villain and the villainess (Hobart and Kit) should be put away for life for the mean stuff they tried to pull on a widow and her offspring.

Of the four numbers rendered by the quartet (Roberta A. Leitch, Grace Mora, Calvin Luther and Samuel J. Miller), "Sleep" was the best. We must have more of them.

Arts And Crafts Names Directors For Next Season

The new members of the board of directors of the Arts and Crafts Club of Carmel, elected at the annual meeting last Tuesday, are: Mrs. Stuart Walcott, Mrs. Sara Deming, Miss Celia Harris, William Vander Roest, Fenton Foster and Eugene Watson. Together with the remaining old members of the board, Mrs. Herbert Heron, J. B. Adams and Cornelius Botke, this group will direct the destinies of the Arts and Crafts club for the coming season.

At the same meeting the new board of directors for the Forest Theatre were named as follows: Mrs. Edward Kluegal, Mrs. Stuart Walcott, Mrs. Valentine Mott Porter, Mrs. Sara Deming, Miss Celia Harris, William Vander Roest, Herbert Heron, Eugene Watson and Fenton Foster.

The meeting of the club was opened by John B. Jordan, chairman, who delivered an "annual address," making it clear that the object of the Arts and Crafts Club was not to make money, but to give the community the best service possible and use in its productions, exhibits and other activities all money taken in by the Club.

There is still a balance of \$3000 owing on the theatre building, and methods to raise this money were discussed at length by the members when the finances of the club came up for attention. Mrs. Sara Deming, who has done such good work as chairman of the entertainment committee, stated that an average of three hundred people attended the teas and exhibitions of the different artists on Sunday afternoons.

Mr. and Mrs. Joseph Hand resigned from the club, stating in their letter that their resignation was forced owing to their removal to Alameda. On motion of Mrs. Edward Kluegal, an honorary membership was extended to these two pioneers of the Arts and Crafts. The resignations of Joseph F. Hartley and Ray C. De Yoe from the board of directors were accepted.

A brief talk was made by Robert Westwood on the matter of bringing art to the children of Carmel, the suggestion being left to the new board for further consideration. The first meeting of the board will be announced later.

Directors of Arts And Crafts Name Officers for Year

At a meeting held last Sunday night the newly elected Board of Directors of the Arts and Crafts Club decided to call a meeting of all the members, at a date not yet decided, in October. There the proposition mentioned at the last meeting when the directors were named, that of separating the Forest Theatre from the Arts and Crafts Club, will be thoroughly gone into. Mrs. Sara Deming, the new president, was named, and other officers selected at the directors' meeting are J. B. Adams, vice president; Miss Celia Harris, secretary; and Fenton P. Foster, treasurer. The committee chairman for the next year will be: Finance, Fenton P. Foster; House, Eugene Watson; Social, Mrs. Sara Deming; Membership, Miss Celia Harris; and Theatre, Mrs. Stuart Walcott. These committee chairmen will name the members who will serve on the committees with them.

Landscape Variety At Arts and Crafts

A very welcome exhibition of landscapes will be held at the Arts and Crafts this coming week with over fifty paintings by Ralph Davison Miller.

The collection will be open on Sunday afternoon and continue throughout the week.

Mr. Miller came to Carmel over two years ago and opened his little studio at Camino Real and Ocean avenue, where he brought all the wealth of his fifty years of painting—portraying the strange spirit of our Cyprus.

The Peninsula Herald of March 10, 1925, commented on his work as follows: "Mr. Miller depicts our coast at dramatic moments, storm threatening moments, and has caught some of the wonderful cloud and color effects. In his landscapes and desert paintings his color is a rare and remarkable thing."

"His exhibitions include many remarkable examples of these strong color effects: Restless Seas, Twisted Trees, Blue Night, Curling Waves, Clinging Cypress, Nestling Snow, Silver Seas, Hill Top and Desert Sunset are the names of some of the more unusual."

"In contrast to the vivid coloring of Monterey's eternal battle of warring wind and trees, the Sunset on the Arizona Desert is the antithesis—the dreadful yet always strangely alluring stillness of the desert. It is a thing of phantom coloring and utter desolation. A long cactus lifts strange arms to a flaming sunset sky. Bleached boulders crouch on the desert's expanse of sand."

His Navajo Blanket Maker is the only one of the group which includes the human figure—that of a crouching Indian working in the white interior of his hut on a scarlet blanket.

Final Informal Sunday Afternoon At Arts and Crafts

An unusually delightful program has been arranged for the final informal Sunday afternoon at the Carmel Club of Arts and Crafts next Sunday. In addition to the collection of oil paintings shown by Ralph Davison Miller of Carmel, whose exhibition will continue the week following, a collection of Japanese prints and color etchings by the noted artists of the Ukiyo-Torao Kawasaki of the Consulate General of Japan at San Francisco will give a comparative study of two great masters, Hiroshige and Hokusai, whose work he will show.

In the evening an informal talk and exhibition will be held at the home of Mrs. Roberta Balour Thudichum where the party will be week end guests, and where all interested in the art and culture of Japan are invited to meet them.

Artists Show Paintings in Gallery Here

Paintings by local artists feature the exhibition now on at the Carmel Art Gallery, together with a display of hand-woven linens made by Russians, exiled from their native land, now settled near Danzig. With the help of the Red Cross, the linen weaving industry established by these refugees is keeping them in fair comfort, and has certainly saved them from starvation. In tans, blues and the natural shade, cream colored, the linens are shown as towels and aprons, which are finished in drawn work and brilliant cross stitch embroidery. One of the aprons is an indigo blue and cross stitched in contrasting orchid and heena.

The Gallery has three hand blocked color prints on Chinese tissue paper by Mildred H. Collyer. The pictures on display now are: Point Lobos, by Elizabeth Strong; Venus, by Ferdinand Bergdorf; Swans and Bertagne, by Jessie Arnes Botke; The Golden Hour and Eucalyptus Grove in Garapatos, by Cornelius Botke; A Hillside in Santa Barbara, by A. G. Cram; Redwoods, by I. Maynard Curtis; Highlands Coast, by George Koch; Sea Foam, by A. Harold Knott; Blooming May, by Myron Oliver; Morning in Carmel Bay, by William Silva; From Hilltop Point Lobos, by Elizabeth Strong; two water colors, Carmel Sands and St. Tropes Harbour, France, by H. C. Brown; A Turn of the Seventeen Mile Drive, by J. M. Culbertson; Glow and Ghost Trees, by George J. Koch; The Quiet Pool and The Oak, by A. Harold Knott; Lupin Hill, A Blue Day at Highlands, and Cypress and Silver Sea, by M. DeNeale Morgan.

Review Of 1926 Season Of Drama Forest Theatre

By EUGENE WATSON

The Seventeenth Summer Festival of the Forest Theatre opened on the Fourth of July, the regular date for Forest Theatre productions since its founding, with Shaw's brilliant comedy "Arms and the Man." This was followed by a superb production of "Hamlet" later in the month.

It was planned far in advance to present again Mary Austin's "Fire," which John N. Hiliard was to direct but so many difficulties were encountered that the play was abandoned and "Arms and the Man," which was given successfully in 1919, was arranged for. Herbert Heron and Emma Rendtorff, who had been in the first production enacted the same parts last summer. Other well-known actors in the cast were Marian Todd and Ruth Kuster. The other four members of the cast who were seen on the stage for the first time in Carmel were John Parker, Henry Lee Watson, Eugene Watson and Lt. Philip Enslow from the Monterey Presidio. This cast gave a very favorable presentation of the comedy.

Plan to Lift Club from Debt

Plans for the refinancing of the Arts & Crafts Club were the order of the evening at the members' meeting last Tuesday night, and a good attendance met the suggestions of the president, Mrs. Sara Deming, whose report showed that she had given care and thought to the subject.

This pioneer civic organization, which has done more to build up Carmel than, perhaps, any other one thing, has a debt that must be lifted. That Carmel owes it a much greater debt has nothing to do with the intention of the club to raise the funds necessary to clear itself, and stand again upon its

feet. The plans of the president, discussed by the members at the meeting, will be developed and finally arranged by the board of directors.

The Arts and Crafts Club, of which the Forest Theatre is a part, owns the property upon which its club house and its theater stand, between Monte Verde and Casanova, Eighth and Ninth; also more than a block of land on Mountain View avenue. The Forest Theatre property, a conservative estimate of the value of realty and improvements is \$35,000. But totally apart from the money value of their holdings is the value to the community of their activities. Since the club's beginning it has been the home of the artists, writers, playwrights and the nucleus of dramatic effort in the village. Its summer school of art, run now for a score of consecutive years, has given Carmel one of its strongest abilities of its officers and board of directors.

At a time when the finances of the Forest Theater Society were at a very low tide, and interest much slackened, the Arts & Crafts took over, paid up the debts, aroused new enthusiasm, and has since put on plays at the open-air stage that have enhanced the reputation of theater and village. These plays have not always been remunerative to the club, though they have paid big dividends to the town in advertising and promotion. Many of the business men, especially the real estate agents, realize this, and are willing to help the club out in its present emergency. But the Arts & Crafts organization is seeking to attain financial responsibility upon the solid grounds of membership, property values, and the abilities of its officers and board of directors.

ART NOTES

Several oil paintings, water colors, pencil sketches and wood block prints by Jesse Arms and Cornelius Botke, that will be shown in a traveling exhibition the end of this month, through the United States, will be exhibited next Sunday, August 15, at the Arts and Crafts Hall. They will be shown for the one day only. The exhibition will undoubtedly be one of the most interesting of the summer season.

Miss Heath Anderson of Berkeley, a clever young artist who has done some very good poster work, will exhibit some of her work on Sunday, August 22, at the Arts and Crafts Hall. Miss Anderson has been studying in San Francisco, Oakland and Berkeley, for some time.

The second month of the Children's Art Classes at the Arts and Crafts Summer School began last Tuesday under the direction of Virginia Tooker. Several children have already been enrolled in the classes. They are taught interesting craft work, including linoleum blocks and paper batik.

Figures compiled by Mrs. Sarah Denning, who has had charge of all the art exhibits held this summer at the Arts and Crafts Hall, show that the Criley and craft work exhibit on August 1st and the week following commanded the largest group of visitors, 616 in all. This was an exhibition of paintings by Theodore Criley, Highlands artist, and of craft work by many Carmel people.

Peter Frederickson, who recently returned to Carmel from New York, where he has been staying for the last year, exhibited some interesting pieces of velvet batik work at the craft exhibition at the Arts and Crafts Hall. Frederickson has been doing scenic work for the Eastman Theater in Rochester, New York. An interesting thing about the work done by him is that he makes all his own designs as well as doing the actual labor.

William Silva, well known artist of Carmel, is spending a few days in Los Angeles on business. Silva will be remembered for the excellent exhibition of his work at the Arts and Crafts early this summer. The exhibition consisted of paintings done in Europe on his last trip there.

FRIDAY, AUGUST 20, 1926

"King Dodo" Pronounced Success At Forest Theatre, Pavilla Setting High Mark

BARBARA MANNERS

Fenton Foster scored another success in the Forest Theatre on Friday and Saturday of last week, when he produced "King Dodo," the tuneful musical comedy by Pixley and Ludens. The music of this setting, following the designs of opera was popular years ago, and that it is still pleasing is amply proven, for the Bumblebee song is heard on all sides today.

The cast was efficient and the leads well taken. It was to be expected that John R. Payilla would stand head and shoulders above the others, owing to his early training in the field of musical comedy in the heyday of the Gilbert and Sullivan era. He showed that he had not forgotten the work that made him famous some twenty-five years ago, when his name on a program was sufficient to fill the theatres in London. His technique was superb. It would be a lesson to our actors in Carmel if they studied the art of Mr. Payilla. He has mastered the art of movement on the stage. Every gesture counted, not a motion was lost, he filled in the lapses of the others in a way that was a joy to see, and carried his own part as we expected he would.

Marion Hawley, who is the possessor of a fine voice and a pleasing personality played the part of Annette, the innkeeper's daughter. She looked very lovely and did all that was required of the part. Doris Wood, playing a man's part, as Plois, the soldier of fortune, had considerable stage presence, but showed that she was too aware of her friendly audience. Her voice was magnificent, however, and her songs and choruses were well received.

Eleanor Watson can sing, but she uses the gesture too frequently, and by so doing kills some really fine work. As Kalisha last year she had the same failing. She was a delight to the eye, however, and so may be forgiven.

Elliot Dunham ran away with the local honors. He proved himself a real comedian, and his topical hits were recalled again and again. Carol Sandholdt has a beautiful tenor voice, and acts with sincerity and real poise for so young a man. The rest of the cast were good, and the chorus was well trained and good to look at. The little pages were delightful, the village maidens, and the Queen's guard were good, as were Dodo's soldiers, the peasants and the courtiers. Foster is to be congratulated on his ensembles. There is nothing more awful, as a rule, than an amateur chorus, and this time the chorus was the exception

that proved the rule.

To Katherine Cooke, as stage director, and to George Ball as stage manager, goes a very real appreciation for the fine work they did. Rhoda Johnson executed the stage action for the fine work they did. Rhoda Johnson executed the stage action for the fine work they did. Rhoda Johnson executed the stage action for the fine work they did.

When one realizes just how much planning and real work it took to transport the players from Monterey and Pacific Grove every night, we can appreciate the work of Fenton Foster. The rehearsals were over early, no one was rushed and the result was a show that played two nights to crowded and enthusiastic houses.

One Day Exhibit By Miss Kinney

Fifty interesting water colors by Miss Enid Kinney of San Jose comprised the one day exhibition last Sunday at the Arts and Crafts Hall. Most of the paintings were done by Miss Kinney in France, Belgium, Flanders and England on her last trip abroad. The sketches were remarkably clever. The many people who visited the exhibition were pleased with the charming paintings.

Those who poured tea were: Mrs. Maude Arnold, assisted by Mrs. Wilson Davidson, Mrs. Fenton Foster and Miss Wateman.

Carmel to Give Farewell Party to the Hands

All of the old Carmel and many who represent the newer elements in the village will turn out Sunday afternoon to attend the farewell reception that the Carmel Club of Arts and Crafts is giving for Mr. and Mrs. Joseph W. Hand, residents of Carmel for many years, who are returning to Alameda to make their home there.

Mrs. Hand was for many years the president of the Arts and Crafts and the most active force in the upbuilding of that distinctly Carmel institution, to which she gave liberally of her time and unflinchingly of her efforts. Hundreds of Carmel residents—and all the old-timers—will attend the reception.

Botke Exhibits Prove Rare Treat For Art Lovers

Last Sunday afternoon Cornelius Botke and Jessie Arms Botke held an exhibition of their paintings in the Arts and Crafts Hall. It was a rare privilege for Carmelites to see these paintings, which were sent away this week on exhibitions through the Middle West by the Association of Western Art Museum Directors. They will be shown in Kansas City, Omaha, Houston, Denver and St. Louis, and will be away for a year and a half.

Mrs. Botke's decorative panels were charming. The "Après le Bain" which was hung in the Salon in Paris, shows pelicans, with the wonderful coloring we find in the birds from the tropical zone, just coming from a dip in the sea. Another bird picture was "Cockatoos on Gold" that some regard as the finest piece of work from the artist's brush. Five cockatoos, on a passion flower vine, the lovely flowers gracefully drooping, and back of all a background of gold.

The white peacock panels are always interesting, as were Mrs. Botke's pleasant groups, with the rich warm coloring of the birds against the soft green and brown of the tree trunks.

Cornelius Botke had some excellent studies of still life, a new departure, and a most successful one for this versatile painter. His painting of San Francisco, seen through pepper and eucalyptus trees, the bay in the distance is a triumph of soft color, and the Dutch windmill paintings are quaint and interesting. One was of a mill on the Zuyder Zee, beloved of song and story, near the "Dead Cities," one remaining mark of the time when Holland was sea power of the first rank, and her merchant marine centered there before the great North Canal was built.

Botke's paintings of the sea near Carmel, and of the nearby hills were very fine. One of the road to the old coal mine was much admired. There was a large crowd in the hall all afternoon, for all were eager to see the work of these Carmel artists before the exhibition was sent to the East.

The Botke studio will be closed next Saturday afternoon when their pictures will be on exhibition at the Golden Bough.

Margaret Bruton To Have Exhibit Here Next Week

Miss Margaret Bruton will hold an exhibition of her paintings next Sunday, August 29, at the Arts and Crafts Hall, where Allan Cram is also exhibiting. The exhibit will continue for one week.

Miss Bruton studied at the Art League in New York and also with Armin Hansen of Monterey. She has returned from a year in England, France and Italy, and is now living in Monterey. She exhibited a screen at the seventh exhibition of the painters and sculptors of Southern California, at the Los Angeles Museum. Arthur Miller had this to say about Miss Bruton's work in the Los Angeles Sunday Times:

"Many a jury, fully recognizing the high quality of Margaret Bruton's screen, would have said, 'We dare not pass this screen, its rich color and bold handling will kill the rest of the show. It is remarkable, but we cannot accept it.' Perhaps in their secret hearts the members of some other jury might have whispered to themselves, 'My own picture will look like a pallid ghost beside this screen.' Not so this jury. To their unending credit be it said they took the screen without a moment's hesitation, and it does run away with the exhibit."

"Now let us hasten back to the screen. Ah, what glowing land of yellow hills and blue sea are conjured into these four panels? Where is it? Are these Indians or South Sea Islanders? Can these be the hills of Monterey, or is that blue water a High Sierra lake. . . . It is a pleasure to see how the actual paint is laid on, the fitness of the brush stroke to the part it plays in the whole. The color is the color of a dream, but a full rich earth dream."

Exhibition By Bruton and Cram Notably Excellent

The exhibition of paintings by Margaret Bruton and pencil drawings by Allan Cram was well attended on Sunday afternoon at the hall of the Arts and Crafts. Miss Bruton, who studied at the Art League in New York, and also with the art of drawing. She is an painter of great originality and sense of color and has mastered the art of weaving. She is an ultra-modernist in some aspects of her work, but her splendid imagination will delight all who see her paintings. Of course the most noticeable piece of work was a screen, "Carmel." Its bold handling and brilliant coloring is a delight. We see four panels, with several Indian figures in the foreground. In the distance is the blue sea, and the sparkling yellow hills.

Farewell Bid The Hands By Old Carmel Friends

Old Carmel and new Carmel gathered at the Arts and Crafts Hall on Sunday afternoon at the tea hour to say good-bye and good luck to two of the best loved members of the community. Mr. and Mrs. Joseph Hand, long associated with almost every activity in town, are leaving to make their home in Alameda. Mrs. Hand was for many years president of the Arts and Crafts Club, and it is to her hard work and vision that Carmel owes the new theatre and all that goes to make the club a center of town activities. Mr. Hand has played in many of the Carmel plays, and in the "Man From Home" scored a big success.

Some of the people who were at Arts and Crafts last Sunday were: Dr. and Mrs. Davidson, Dr. and Mrs. Lowell, Professor and Mrs. Preston Search, Messrs. and Mesdames Peter Taylor, W. H. Gaylord, LeGendre, Butcher, William Silva, Cornelius Botke, John Jordan, and Mesdames Fred Sheldon, Thomas Padan, Lillie Hansen, Charlotte Williams, Clara Pettit, Young, Roberta Thudichum, Edward Kneegal, William Argo, H. J. Sheppard, Allan Cram, Maude Arnold, Misses Ida Johnson, J. M. Culbertson, Farrington, deNeale Morgan, Sophie Marshall, Edmunds, Katherine Criley, Margaret Criley, Lucy Pierce, Margaret Bruton, Kismet Johnston, Messrs. Robert Howard, Gaylord, Elliot Durham, L. S. Stevin, and many others.

The way the paint is handled is a delight, a fearless stroke, in a bold flat method which is new and effective. The color delights you, it is invariably well proportioned. The third panel is not as perfect as the first, the second one with children playing on the grass is a pictorial bit. Miss Bruton's other paintings, especially the figures, are well done, and show fine draughtsmanship. Her use of color is distinctive, and put on with a sure and fluid brush.

Allan Cram has, in addition to his pencil sketches shown at the Theatre of the Golden Bough, several smaller water colors of Western subjects. It is the opinion of many that Cram is doing the best of Western drawing, or rather drawing of Western types, since Rembrandt, his groupings, balanced, and his horses and riders live.

It was a notable and interesting exhibition. The next event at the Arts and Crafts Hall will be Ralph Davidson Miller's exhibition that opens on September fifth.

Saturday, July 12, 1924

Art and Craft New Classes Open

Classes in Carmel Summer School of Art started in well this week, twenty-eight having registered up to July 9. Two landscape classes, that of M. De Neale Morgan for adults, which meets Monday, Wednesday and Friday out of doors, and that of Elizabeth Dickenson's for children at Arts and Crafts Hall every morning, 9:30 to 12.

Designing and batik classes, under Shirley Williamson, three days each week, at Arts and Crafts Hall.

Wicker craft, under direction of Warren P. Dayton, Tuesday and Thursday afternoons at Arts and Crafts Hall.

For further information in regard to classes consult Director M. De Neale Morgan at Studio, Lincoln street, near Ocean avenue.

Art Exhibition

Later This Year

The eighteenth Annual Exhibition at Arts and Crafts Hall of work by Carmel and Peninsula artists will be held later in the summer and will continue during the Serra Pageant, which will be held during October. Due notice will be given to resident and visiting artists of the dates on which pictures may be submitted.

M. DE NEALE MORGAN,
Chairman of Art, Arts and Crafts Club.

A. & C. Classes

The classes in the Arts and Crafts summer school to be taught by Mrs. Shirley Williamson, a pupil of Arthur Don and Rudolph Shaeffer, will open for registration next Monday. The course includes color and design, lewding to batik and tie dyeing; wood blocking, modeling, leading to carving and making of marionettes.

Annual Exhibition of Art Next Month

The eighteenth annual exhibition of paintings, etchings and small sculpture to be held by the Carmel Club of Arts and Crafts, will be opened to the general public at the clubhouse, September 16.

On Monday evening, September 15, there will be a reception and private view.

The showing will be made up of original works by artists permanently or temporarily residing on the Monterey Peninsula and vicinity.

The committee in charge of the affair is composed of M. De Neale Morgan, chairman, A. J. Hammond, A. B. Champlin.

The exhibit will continue until October 20, which will take in the Serra Pilgrimage week.

Prunella on Her Way to the Forest Theater

When next groups of theatre-goers make their way, like pilgrims along the winding, dusty path that leads into the mystic loveliness of the Forest Theatre, "Prunella" will hold the stage there.

This delightful fantasy, written some years ago by Laurence Housman and Granville Barker, has been chosen for the annual Arts and Crafts production at the Forest Theatre and it is scheduled for the 25th and 26th of this month.

If the authors of "Prunella" had had Carmel's now nationally renowned open air theatre, especially in mind when they wrote their play, they could not have made one that would have been more perfectly adapted to our out-door setting. The three acts of the piece take place in a charming garden, hedged on two sides, and with a garden gate that plays an important part in the story at the center. The play is a fantasy, but under its lightness and appealing quaintness there runs a very human love story that holds the graceful unreality of the piece together and gives it substance and appeal.

Also even the shortest parts have been made complete and well worked out characterizations, so that each actor who appears in the cast of twenty-two has a chance to really make something of his role.

Marian Bole, whose work in dramatics here has won her hundreds of friends, will play "Prunella." This part gives her wonderful openings to show versatility, for in the first act she must be a wistful, unawakened child; in the third act she reaches out her hands to life and is carried out into the world by an ardent Pierrot, and the third act, which is three years later, finds her a mature and heart-broken woman.

Ralph Geddis, a young actor who has made quite a name for himself as a puppeteer, has come down from Berkeley especially to play Pierrot, and his work in rehearsal gives promise that he will give an unusually fine performance.

Scaramel, Pierrot's servant, a sinister figure in black, that runs through the play like a somber menacing chord, is to be played by Hobart P. Glassell.

Rehearsals for this, the theatre's next production, are going forward with great dispatch at the Forest Theatre every night.

On August 8th and 9th, a children's play, "Alice in Wonderland," will be presented. The dramatization is by Perry Newberry.

New Exhibitors In Local Display

By Eunice T. Gray

When I dropped in, one afternoon, at Arts and Crafts Hall to review the Eighteenth Annual Exhibition of Paintings by Artists of Carmel and vicinity, I had expected the usual blue blue bays, and green, green pines; the dear, sentimental pictures of the spots we love, our favorite paths over the headlands, our grotesque cypress trees, our special vista of the Carmel Mission and perhaps a sunset we had never forgotten. They were all there—how could forty painters in "Carmel and vicinity" fail to give expression in their medium to those scenes which we inexperienced ones helplessly describe as "lovely," "enchanted," "beautiful!"

With what joy I followed the wandering shore path to the mist-hung purple hills in Ada B. Champlin's "Carmel Shore," gazed down to Eva Belle Adams' "Monterey Bay," stood on Point Lobos looking out over De Neale Morgan's brilliant and intense "Turquoise Sea," and paused at last to rest in the quiet peace of A. H. Knott's "Reflections."

How we love them and how we rejoice in the growth of these our very own Carmel painters!

But there is a subtle change in this exhibition, not only are there new names among the exhibitors, Myron Oliver, C. E. Morgan, Ada Howe Kent, Celia Seymour, Blanding Sloan, George Kotch, Wickliffe Covington, Ralph Davidson Miller and others, but there are new color tones, new values; there is a variety in this exhibit which gives it more than usual interest. One—The grey strength of William Ritchell's "Point Lobos"; Two—Myron Oliver's old world Italian roofs and French walls; Three—The sunny greens and warm browns of Ralph Davidson Miller; Four—The deep grey of the sea under Hammond's fishing boats at Gloucester; Five—Robert Thudichum's Incense, these all show new moods and new concepts of the eternal beauty.

Four pictures in the exhibition have impressed me: Arthur Hammond's "Meditation" because it is a technically interesting portrait, of a real person—by a real person, I mean one who has put value into life. Second, Myron Oliver's "Afternoon," San Tropez, France, because of its satisfying color and composition. Third, Elizabeth Strong's "Russian Wolf Hound," because I love dogs, and this is a thoroughlybred done in a thorough manner. Fourth, Blanding Sloan's "Sanctuary," an etching, because it says something very clearly that I've always felt and at the same time, it takes me out of myself, which Maurice Browne told us this summer, is one of the acid tests of art. There are other pictures I'd like to walk away with, but I will leave them there, on the old grey-green walls, for you to enjoy.

Among other peninsula exhibitors are Armin Hansen, John O'Shea, Ferdinand Burdoff, Lester Boronda, Isabel Percy West, Isabel Hunter, Evelyn McCormack, Clark Hobart, Lee Randolph, and Fred G. Gray.

This is not a criticism—it is an appreciation.



Prunella

By Laurence Housman
and Granville Barker

Produced by
Katharine Cooke

(By special permission of The Paget Literary Agency)

Cast

Prunella	Marian Taylor
Prim	{ Alberta Langley
Prude	{ Marvel Phillips
acy	{ Esther Teare
Queer	{ Lucy Wyckoff
Quaint	{ Kissam Johnson
First Gardner	Richard Hoagland
Second Gardner	Alfred E. Burton
Third Gardner	William T. Kibbler
Gardner's Boy	Charis Boke
Love, a statue	Herbert Heron
Pierrot	Ralph Geddis
Scaramel	Hobart P. Glassell

MUMMERS:

Hawk	Byington Ford
Kennel	Alex Mulgardt
Callow	Barry Parker
Mouth	Herbert D. Walter
Doll	Marvel Phillips
Romp	Willette Allen
Tawdry	Christine Burton
Coquette	Frances Glassell
The Tenor	Hal Bragg

Setting: Garden of Prunella's home.

Time: Act I—High noon.

Act II—That night.

Act III—Three years later.

Solo dance by Willette Allen

Orchestra: Harold Hestwood, piano; Joseph Wal-

ters, violin.

Setting designed by Helen Wilson and flowers furnished by "The Bloomin' Basement."

Garden ornaments furnished by Tilly Polak.

Lights: Ernest Schweninger.

Stage crew: Paul Flanders, Rafe Todd.

Wardrobe: Eliot Boke, Dorothy Harrington

Properties: Bruce Monahan.

Ladies and Gentlemen, Meet "Mr. Bunt"

Big Men Have Leads in Mr. Bunt

"And when Charlie Van Riper said he wanted to play Jim," Rem told the executive committee, "then I WAS happy." The whole cast of Mr. Bunt should be happy, too, for much of the smoothness with which the play is moving is due to Charlie's steadiness, his enthusiasm, and his sure instinct for stage effects.

This is Van Riper's first big part on the Forest Theater stage, although he was an impressive Muffin-Man in Pomander Walk. He did Menalans in Moeller's amusing trifle, Helena's Husband one winter, and he staged Sister Helen for Katherine Cooke and Char's Boke with a wonderful effect of a pine bough against a blue night sky through the big window. And we remember a symbolic fantasy of his own in which the



Charles King Van Riper

scene was the inside of a boy's pocket, and the characters were knife and string and ball and match and all the rest that naturally would be there. And of course he was very strong for and in the Carmel Follies.

Now in Mr. Bunt he has a big and serious part, that of Jim, the circus clown with his dreams and his sad heart. Charlie in the bear-skin, dancing to a hand-organ, will give the children a thrill of happy terror, so big and bear-like is he; and when those great bear-arms clasp again the wife he lost, and Mr. Bunt, before that human emotion, finds himself invisible again, a forgotten fairy, the grown-ups will have their thrill too.

Oh yes, of course we know that Charlie is president of the Co-Ed Abalone Base Ball League, and animating spirit of the Sunday afternoon games that are making Carmel famous. But when we see him rehearsing up at the theater, we are apt to forget that he is anything but just Jim.

John Northern Hilliard's name seems to belong so emphatically to Forest Theatre and Arts and Crafts and Carmel generally, that the new-comer who gathers up a word here and there about John as stage-manager for Bert Lytell, John as dramatic critic for the Rochester Post-Express and Boston Transcript, John as press-agent for Maude Adams in Peter Pan, John in the Spanish war, finally begins to see that quiet and courteous pipe-smoker as something almost fabulous, a much-wandering, much-experienced Ulysses.

Of his experience he has, as we all know given most generously to Carmel theatricals, ever since his first appearance here as the King of Hearts in the 1912 Alice in Wonderland. Among his Forest Theater productions are Tustala, with Herbert Heron; Pygmalion and Galeatea; the Yellow Jacket, never to be forgotten; last year's big, swift-moving Kismet, in which he played a masterly Hajj; and the prize play, The Cradle. At Arts and Crafts he put on, among other plays, Remsen's Christmas Masque; the Shepherd's Bridge; The Thrice-Promised Bride; The Queen's Enemies; and, strangest and strongest of all in its grip on the sub-conscious, The Night at the Inn, the thought of which still has power to make us feel cold and queer.

Do you marvel, you strangers, that we are rather arrogant about our Carmel, when it has the lure which brings here and keeps here such people as part of its working self?

Remsen Play Wins Regard of Producer of "Inchling"



Blanche Tolmie

Miss Blanche Tolmie, assistant-producer of Mr. Bunt, is an artist whose rare intelligence and rarer spirit have made themselves felt ever since she first came to La Playa five years ago and used to stand in the shadows singing old folk-songs to a group of friends about the fire.

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In addition to her musical training



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Miss Tolmie's training and experience along musical and dramatic lines have fitted to give what a community most

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The cast of Mr. Bunt is now complete, and stands as follows:

In the Cottage in the Wood	
Rose	Heien Judson
Dabs	Dale Leidig
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First Fairy	Barbara Lewis
Second Fairy	Barrian Cator
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Mrs. Geshishish	Christine Burton
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Search Writes Special Music for Mr. Bunt

For the first time in the fifteen years of Forest Theatre history a play is to be presented with its own music, composed for it, orchestrated for it, directed by the composer with his own orchestra of picked musicians.

Carmel needs no words to introduce Frederick Preston Search, composer and cellist, now director of Del Monte orchestra, but the strangers who walk Ocean avenue waiting for the next issue of the Pine Cone will learn with interest that Mr. Search, who has an international reputation as a cellist, studied for six years in Germany as a pupil of Julius Klengel, graduated from the Royal Conservatory of Leipzig, was a member of the Gewandhaus orchestra of Leipzig, and has had many successful concert tours both in this country and abroad.

After careful study of Remsen's play, "Mr. Bunt," and with keen appreciation of its unusual quality, its mingling moods, its leaping change from deep pathos to mad absurdity,

(Continued to Page 4)

was for three seasons with the Ben Greet Players as soloist, playing also with them such parts as Audrey in As You Like It, and Luciana in Comedy of Errors.

Carmel saw first her noble and beautiful Countess Cathleen in Herbert Heron's production of Yeats' play at the Forest Theatre in 1923. With equal intelligence she played the utterly different part of Kut-el-Kulub to John Hilliard's Hajj in Kismet last summer; and her sleep-walking scene as Queen Elizabeth in the Dark Lady of the Sonnets at Arts and Crafts is still talked of.

As producer she gave us Inchling, Ira Remsen's first Forest Theatre play in 1922, and was associated with John Hilliard as assistant-producer of The Cradle, last year's prize play.

Mr. Search has created music for it so fresh and true and so admirably orchestrated that those who heard even its first rough rendering last Monday night were unanimously delighted. "Symphonic atmosphere," Mr. Search calls his music, and adds, "I want my instruments to seem to gather sound out of the night and the silence as though from primeval element. The orchestra must hold the production together that the dream may nowhere be broken. Yet the reality of human life must be in it too, for Rem is dealing with men and women as well as with his Borderland beings."

Twenty instruments, wind and strings, will be hidden in the greenery beside the stage, and out of the quiet dark the music will grow; music of nursery rhymes, wild music of fire and wind spirits, music of Rem's own grotesque fairyland, and the music of the Sandman's song which runs through the whole play and reaches at last its spiritual climax where Death is shown as a tender guide back to reality.

Arts and Crafts Club

April Calendar

Friday, April 4, Theater, 8 P. M.

Dickens Party, Social Hour and Dancing.

—Members free, Guests 50 cents

Wednesday, April 9, 8 P. M.

Lecture on Astronomy—James Worthington

—Admission 25 cents

Monday, April 14, 8 P. M.

Members' night: Evening of Poetry—

Mr. and Mrs. Clinton Scollard (Jessie Rittenhouse)

Friday, April 18, Theater, 3 P. M.

Stainer's Crucifixion

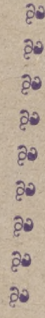
Choral Section under direction of Fenton P. Foster

—Admission 50 cents

Evening—The Carmel Follies

N. B.—Members' Night for members only.

ARTS AND CRAFTS THEATER
CARMEL - BY - THE - SEA



THE GAOL GATE

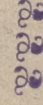
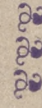
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THE MAN WHO
MARRIED

A DUMB WIFE

PRODUCED BY HERBERT HERON

Friday and Saturday Evenings
May 30 and 31
1924



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Twenty instruments, wind and strings, will be hidden in the greenery beside the stage, and out of the quiet dark the music will grow; music of nursery rhymes, wild music of fire and wind spirits, music of Rem's own grotesque fairyland, and the music of the Sandman's song which runs through the whole play and reaches at last its spiritual climax where Death is shown as a tender guide back to reality.

PRODUCING STAFF

Helena Conger	Calvin H. Luther
George J. Seideneck	Richard W. Johnson
Rhoda Johnson	Hobart P. Glassell
Alfred E. Burton	Lewis Josselyn
Susan Porter	Esther Teare
Albert Molendyk	Talbert Josselyn
Winsor Josselyn	Bruce Monahan

The productions designed and directed by
HERBERT HERON

THE GAOL GATE

A GLORYING IN ONE ACT

By Lady Gregory

CHARACTERS

(in the order of their appearance)

Mary Cushin, wife of Dennis Cahel	Helena Conger
Mary Cahel, his mother	Esther Teare
The Gatekeeper	P.J. Denny

SCENE

Outside the gate of Galway Gaol

TIME

Before dawn

"It's glorying and not waiting we are this day!"

THE MAN WHO MARRIED A DUMB WIFE

A COMEDY IN TWO ACTS

By Anatole France

CHARACTERS

(in the order of their appearance)

Giles Boiscourtier, secretary to Botal	Guy Koepf
The Chickweed Girl	Roberta Leitch
Alison, servant in the Botal house	Marian Taylor
Master Adam Fumee, lawyer	Winsor Josselyn
Master Leonard Botal, judge	Calvin H. Luther
The Watercress Girl	Rhoda Johnson
The Candle Girl	Wilma Bassett
Catherine, the wife	Constance Heron
The Blind Man	William L. Overstreet
The Chimney Sweep	Alexander Gibson
Master Simon Colline, doctor	Fenton P. Foster
Master Jean Maugier, surgeon	Allen Emery
Master Serafin Dulaurier, apothecary	Richard Hoagland
Mlle. de la Guandiere	Bruce Monahan
Her Page	Patricia Johnson

SCENE

In the house of Judge Leonard Botal, in Paris

TIME

Act One: Morning Act Two: Afternoon

Period: Late medieval

Ladies and Gentlemen, Meet "Mr. Bunt"

Big Men Have Leads in Mr. Bunt

"And when Charlie Van Riper said he wanted to play Jim," Rem told the executive committee, "then I WAS happy." The whole cast of Mr. Bunt should be happy, too, for much of the smoothness with which the play is moving is due to Charlie's steadiness, his enthusiasm, and his sure instinct for stage effects.

This is Van Riper's first big part on the Forest Theater stage, although he was an impressive Muffin-Man in Pomander Walk. He did Menelaus in Moeller's amusing trifle, Helena's Husband one winter, and he staged Sister Helen for Katherine Cooke and Char's Boke with a wonderful effect of a pine bough against a blue night sky through the big window. And we remember a symbolic fantasy of his own in which the



Charles King Van Riper

scene was the inside of a boy's pocket, and the characters were knife and string and ball and match and all the rest that naturally would be there. And of course he was very strong for and in the Carmel Follies.

Now in Mr. Bunt he has a big and serious part, that of Jim, the circus clown with his dreams and his sad heart. Charlie in the bear-skin, dancing to a hand-organ, will give the children a thrill of happy terror, so big and bear-like is he; and when those great bear-arms clasp again the wife he lost, and Mr. Bunt, before that human emotion, finds himself invisible again, a forgotten fairy, the grown-ups will have their thrill too.

Oh yes, of course we know that Charlie is president of the Co-Ed Abalone Base Ball League, and animating spirit of the Sunday afternoon games that are making Carmel famous. But when we see him rehearsing up at the theater, we are apt to forget that he is anything but just Jim.

John Northern Hilliard's name seems to belong so emphatically to Forest Theatre and Arts and Crafts and Carmel generally, that the new-comer who gathers up a word here and there about John as stage-manager for Bert Lytell, John as dramatic critic for the Rochester Post-Express and Boston Transcript, John as press-agent for Maude Adams in Peter Pan, John in the Spanish war, finally begins to see that quiet and courteous pipe-smoker as something almost fabulous, a much-wandering, much-experienced Ulysses.

Of his experience he has, as we all know given most generously to Carmel theatricals, ever since his first appearance here as the King of Hearts in the 1912 Alice in Wonderland. Among his Forest Theater productions are Tusi-tala, with Herbert Heron; Pygmalion and Galeatea; the Yellow Jacket, never to be forgotten; last year's big, swift-moving Kismet, in which he played a masterly Hajj; and the prize play, The Cradle. At Arts and Crafts he put on, among other plays, Remsen's Christmas Masque; the Shepherd's Bridge; The Thrice-Promised Bride; The Queen's Enemies; and, strangest and strongest of all in its grip on the sub-conscious. The Night at the Inn, the thought of which still has power to make us feel cold and queer.

Do you marvel, you strangers, that we are rather arrogant about our Carmel, when it has the lure which brings here and keeps here such people as part of its working self?

Remsen Play Wins Regard of Producer of "Inchling"



Blanche Tolmie

Miss Blanche Tolmie, assistant-producer of Mr. Bunt, is an artist whose rare intelligence and rarer spirit have made themselves felt ever since she first came to La Playa five years ago and used to stand in the shadows singing old folk-songs to a group of friends about the fire.

constant upholding of a high ideal, together with generous and unsparing labor. The work she has done in her music classes in the Sunset School, Carmel, is known only to the few deeply interested, but is by those few most truly appreciative.

In addition to her musical training



Frederick Preston Search

Miss Tolmie's training and experience along musical and dramatic lines have fitted to give what a community most

Mr. Bunt Has Interesting Cast

The cast of Mr. Bunt is now complete, and stands as follows:

In the Cottage in the Wood
Rose Helen Judson
Dabs Dale Leidig
Annie Valentine Porter
In the Circus
Jim Charles Van Riper
Lu Phyllis Blake
Danny John Northern Hilliard
In the Maple Tree
Owl Winsor Josselyn
Gym Caryl Jones
The Sandman Calvin H. Luther
The Gateman Paul Flanders



John Northern Hilliard

Buttons Denman Whitney
First Fairy Barbara Lewis
Second Fairy Barrian Cator
In Trouble
Mrs. Geshishish Christine Burton
Mr. Bunt Scott Douglas

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Saturday, June 21, 1924

Fine Exhibition of Memorabilia

The Arts and Crafts exhibition of Forest Theatre posters, photographs and general memorabilia opened at the hall on Monday night with a private view for club members only, for which practically the entire membership turned out. The walls are completely covered with carefully mounted groups of photographs with the poster of each play to centralize them. Studying them thus arranged, one realizes afresh the time, the energy, the vision and the creative power represented by the Forest Theatre's fourteen years of history. Interested groups of people stood before them, picking out from some half-forgotten photograph a memory vivid as yesterday, and explaining it eagerly to interested newcomers.

The informal program, in the strong hands of Perry Newberry, was calculated to gather up and weld together a good strong cable out of these floating recollections. He began with the beginning of the Forest Theatre, in the production of Constance Skinner's "David" in 1914, and touched with his characteristic humor, which has such a lot of sympathy under it, on episodes of those first days, when there was no electric light and only one grocery store. Mr. J. W. Hand, Herbert Heron, John N. Hilliard, Daisy Bostick, Winsor and Talbot Josselyn were among those he called upon for bits of personal recollections. And as the oldtimers chuckled reminiscent chuckles and sometimes blushed a little, and as the newcomers gurgled their appreciation, a great, warm friendliness seemed to spread about the room, and we felt one big family which can work hard together and laugh together and care together about the things we believe in. And isn't that community spirit?

The hall will be open on Tuesday, Thursday and Saturday afternoons for all townspeople and visitors, and the exhibition will prove intensely interesting to all those who care about plays, about photography, about Carmel, and about human beings. Arts and Crafts and the Forest Theatre express their thanks to the committee, Dr. A. E. Burton, William P. Silva, and Herbert Heron, who arranged it, and to Mr. Newberry who opened it.

The closing exercises of Sunset public school were held at Arts and Crafts Theatre on Thursday afternoon. All the grades took part, and with the parents and friends enjoyed a splendid program of songs, recitations, the reading of the class will and the president's address. Dr. A. E. Burton made brief but interesting remarks and presented the diplomas.

THE ARTS AND CRAFTS ORCHESTRA

Director

WILLIAM TITMUS

Viols

Nan Laura Chinn Wesley Dickenson
Eugene Roehling John Johnston

Viola

Alice Meckenstock

Flute

T. W. Morgan Jr.

Saxophone

Teaby Nichols

Cornets

Austin Chinn Robert Reigg

Trombone

Charles Berkey

Drums

Ralph W. Hicks

Piano

Naomi Fletcher

FORMER PRODUCTIONS BY HERBERT HERON FOR THE ARTS AND CRAFTS

The Land of Heart's Desire, by W. B. Yeats
Falstaff, arranged from King Henry the Fourth

The Dark Lady, by Bernard Shaw

Malvolio, arranged from Twelfth Night

High Justice, by Mae Harris Anson

Lots of Action in This Week-End Show

Herbert Eaton's production last night at Arts and Crafts Theatre, to be repeated tonight, was well-balanced comedy and tragedy. Yet not conventional comedy any more than it was conventional tragedy.

The Goal Gate, which has the stark and simple sorrow of Ruzpah in the Old Testament, or Antigone in Greek tragedy, turns into a paean of pride and praise, a "glorifying" of the man who died rather than betray his comrades. And, incidentally, if one could completely understand the psychology of the old mother who goes off so proudly to "sell it through Galway," one might understand the Irish nation. Which would be a great relief. And, conversely, The Man Who Married a Dumb Wife, which plays like the maddest farce, is really profound social satire. It is a full bodied thing, and was acted with enormous gusto, and picturesquely costumed against a good background. The appearance and voices of the street-singers and criers through the huge window, are especially to be commended. Full notice of these plays will be given next week.

Forest Theatre Plans Well Under Way

The first meeting of the Ira Rensen executive committee having to do with the July production of "Mr. Bunt" in the Forest Theatre met last Sunday. Ten committees to have charge of various aspects of the production were appointed. Plans for extensive publicity were outlined, and the cast for the play was almost completed.

There will be three night presentations of the play, July 3, 4 and 5, and possibly a matinee.

The committees and chairmen are as follows:

Publicity—Susan Porter.
Casting—Marian Daniels.
Music—Isabel Logie.
Properties—Bruce Monahan.
Costumes—Circus Band—Harrison Godwin.
Circus Horses—Grace McConnell.
Stage Manager—Alfred E. Burton.
Construction—Winsor Josselyn.
Lighting—Lewis Josselyn.
Leaves—Virginia Burton.
Stage Hands—Barry Parker.
Dancing—Christine and Virginia Burton.
Make-up—Hobart P. Glasell.

Arts and Crafts Summer School Offers Splendid Opportunities

The Carmel Summer School of Art, under the auspices of the Carmel Club of Arts and Crafts, enters upon its eleventh season in July for an eight week's session.

This school, the oldest in Carmel, still holds to its original purpose to present a broad course of study so interrelated that its students through contact with the exhibits, lectures and personnel of those in allied arts may receive a genuine art culture as well as an inspirational guidance in his or her own special field.

M. De Neale Morgan, the school's able and experienced director, has brought together this year an unusually vital and distinguished group of instructors—Miss Morgan herself having been a student of the California School of Design, under Virgil Williams; Emil Carlsen, and Amedee Joulin, later a pupil of Wm. M. Chase, is a member of National Association of Women Painters and Sculptors of New York. California Water Color Society, and for seven years the school's director, will conduct the classes in landscape in its various mediums, including etching and monotypes. Assisting in this department will be Elizabeth Dickenson, who will take charge of the children's classes, who works most successfully in the theory that from the child's self-expression comes the greatest art.

Ira Rensen will conduct classes in portrait and figure work from the model, still life and color arrangement. Mr. Rensen studied portraiture under Jacques Blanche and was a prize winner at Julian's Academy, Paris.

William George Gaskin, one of the younger "moderns," will conduct classes in the theory of painting, creative design and color. Of special interest to the layman will be Mr. Gaskin's lectures in his course, "An Approach to Art."

Classes in illustration, cartooning, wood-block cutting and printing will be conducted by Perry Newberry, who has had a broad experience in the practical application of this work both in newspapers and in the varied activities of the Arts and Crafts Club itself. When one considers that the many beautiful posters, scenic effects, stage costumes, parades and pageants which have appeared in Carmel since its beginning have been either executed by Perry Newberry or inspired by his genius, one may expect his pupils to develop unexpected talents under his tutelage.

The crafts work of the school will take the delightful form of interior decoration, batik, costume work, stenciling, color and design, under Shirley Williamson. Mrs. Williamson will also conduct the modeling and making of marionettes, that fascinating revival of an old Italian art which is meeting with such response in America.

Warren P. Dayton will conduct classes in reed and rattan furniture and basket making. These classes will be held in the Sunset school with the permission of the School Board and will bring into use many native materials as well as imported reeds and grasses.

The school's program is well rounded by the addition of a music section, with Marie de Forest Emery in charge of voice work and Alameda Colby instructor in piano.

Mrs. Emery, whose voice was so enjoyed in the solo, in Stainer's Crucifixion, produced on G. d Friday at Arts and Crafts Theatre, as studied with Anna Miller Wood of Boston, Isador Luckstone of New York, and also a

pupil in the school of Monsieur Charles Panzani of the Opera Comique of Paris.

The piano instruction will be under direction of Alameda Colby of New York, a pupil of Louise Washburne of Boston. Ernest Hutchinson of New York, and who was for several years accompanist for Pricilla White, eminent voice teacher of Boston. Miss Colby is an experienced teacher, and comes with the highest recommendation.

The Carmel Summer School of Art has a background of accomplishment and loyal community interest and support which adds greatly to the social life and personal adjustment of the new students. It is fostered by the oldest club in Carmel and greets with sympathetic cordiality the newer but no less important Carmel School of Drama, of Music and of Sociology.

"Rem" to Tell Some of What he Knows

The Arts and Crafts Club announces for its regular monthly meeting, at 8 o'clock next Monday, an informal talk on some aspects of art, by Ira Rensen. Mr. Rensen refused to pin himself down to a definite topic, but all those who have ever heard him say anything, even under a pine tree on Ocean avenue, know that he will be original, vivid and honest.

Also, he speaks with authority, after years of study and work both in this country and in Paris, and as he promises to answer questions that may be asked by members, it will be a good opportunity to get a little light on the subject of modern tendencies.

Week-End Plays Well Received

By Susan Porter

Stanislavsky, discussing the Moscow Art Theatre, is quoted as saying, "The poet, the actor, the artist, the tailor, the stage hand serve one goal, which is placed by the poet in the very basis of his play." It is a good dream to cherish, that of a theatre-world in which every individual gladly subordinates himself, his art, and his vanities, to the purpose of the play. And every production, rich or meager, professional or amateur, which is thoughtful and honest, helps to realize that dream, or to make possible a world in which that dream can come true.

The Gaol Gate productions at Arts and Crafts Theatre last week, and we congratulate him and his cast on the result, an artistic success, which does not call for the tender-mindedness with which we judge the average amateur performance.

The plays chosen were as different as possible, and the correspondingly different methods of treatment made an interesting study. The Gaol Gate, poignant simple, was handled with the utmost quiet and restraint in setting and manner, while The Man Who Married a Dumb Wife was a swirling, riotous thing; color and action swept on a big canvass with a broad brush.

The Gaol Gate achieved a modest triumph. With practically no action, no light, no color, clouded by dialect—very well sustained, by the way—it held to attention an audience of whom probably four-fifths had come with the conviction that they "couldn't stand those awful Irish plays, anyway," and won from them at the end that moment of perfect stillness which means so much more than instant applause. The complete simplicity and sincerity of the actors accomplished this, for they felt their parts so deeply that they managed to make themselves transparent mediums for emotion, and the stark, strange beauty of the peasant diction, the diction of those who think in Gaelic but speak in English, was not obscured by over-stressed personality. Esther G. Teare, who had never acted before, gave us a thrilling moment when, in the growing dawn, she stood erect, suddenly transformed by pride, and began her "glorifying." Helena Conger had the slow movement and the tear-drenched voice of utter grief, and a curious beauty in the vague shifting of hand and arm against her dark clothing. They were hungry and cold and frightened and bewildered before the frigid mystery of "leannin" and the law, and they made you feel it. P. J. Denny, the fatter, unmoved and taciturn in his routine, made an effective entrance with his lantern through the gate in the end-lessly high stone wall—an excellent piece of stage painting, done by George Seidenbeck.

After this came the famous satire by Anatole France, so keen, so amusing, and so very well done that I, personally, after seeing it in five rehearsals and two performances, am deeply sorry that I cannot see it again. It was a finished piece of work, broadly conceived, and wrought with careful detail. Thirty-five people were concerned in that production, working to bring about the result which we in the audience took with such detachment, and twenty-seven rehearsals went to bring about the smoothness which we lightly praised.

The setting was simple and interesting, utilizing only one angle and two walls of the room; a new effect, I believe, and a successful one, for it gave depth and freedom to the grouping, and avoided flat staginess. Straight green curtains for the walls, a glimpse of a purple ceiling to convey solidity, a huge window into the street; black furniture touched with brass; a tall candlestick with a taper—nothing more. Against this simplicity the figures moved fittingly, in charming costumes made by Helena Conger and assistants worked out in a definite color scheme of black. Thought and honesty were in Heron's white, shades of purple, brown and gold. A scene in the second act, where all the black figures gather in the center of the stage, while high lights to right and left are made by the apothecary's white apron and Bruce Monahan's lovely, pale, primrose yellow, remains in one's memory as a deliberate and very successful piece of patterning.

As to the cast: Rarely can one praise amateurs so warmly for their honesty of attainment, not just for the honesty of their effort. The constant ripples of laughter which greeted their points must have assured them that they had won their audience, and enabled them to play with even more ease and freedom. It is a pleasure to dwell on the work of each, even though a poorer cast might have been carried by two such satisfying principals. Calvin Luther flung himself and his temperament into his part and was lost in Master Leonard Botel—a Leonard of lean swiftness and satiric darkness, furious humor and a voice of a hundred lights and shadows. He brought out the significance of every line and put significance into every silence. Constance Heron, for so young an actress, did a remarkably mature piece of work as the wife. She was lovely to look at in her trailing, laven-der and peaked head-dress, swift and sure in the rattle of her talk, spontaneous and graceful in her by-play. Winsor Josselyn in a costume of black and gold that made him look like a Shakespearean figure, drawn by Holbein, acted with his usual poise and intelligence, and by-play of eye and hand brought personality into a rather arid part. The group of doctors had a sure success; Fenton Foster's big presence and roundness of voice had a stunning and humorous figure of the pompous Master Simon Colline; Allen Emory used his deep tones, drilled to a careful monotony, to admirable effect as the surgeon, and as for Richard Hoagland's face and pose and walk as the apothecary, the only criticism I have heard of the entire play was that he was almost too good—so utterly funny, that one couldn't look away from him, and so occasionally lost important action on the part of the others.

Marian Taylor was welcomed back to the Carmel stage by a round of applause on the first night. Brisk and pretty as Allison, the serving-maid, she handled her small part, as one always knew she would, with spirit and precision. Guy Koopp made a gracefully clownish figure of the secretary that fitted well into the picture. Bruce Monahan, with two lines to speak, had the business of looking picturesque, which she emphatically did, in a delicious costume. And her page, Patry Johnson, so small and grave and sweet, had a little triumph all her own in the soft murmur of tenderness which greeted her.

The passing of the street singers outside the great window was a vivid feature of the play. A voice, singing or calling, a figure, grotesque or pretty, seen for an instant; only that, yet each left one wanting more. Roberta Leitch's pure soprano, Rhoda Johnson's water-recess song, dying off in the distance, pretty Wilma Bassett's string of candles at the pane, Alex Gibson's wonderful chimney-sweep costume—each supplied a valued touch. And William Overstreet as the blind beggar, revealed a surprising voice and made a good appearance at the door.

Everyone in the playhouse probably realized how much the Arts and Crafts orchestra, playing with vigor and spirit, added to the direction of William Timas, under the direction of the entire performance. The music had been carefully selected with reference to these plays, carefully rehearsed, and sounded full and richer than ever before. The Irish airs at the beginning touched old memories and put the audience into a receptive mood.

So they were well-pleased people who went home humming the beggar's song through the darkness, and a tired but happy cast that stayed to have their photographs taken and to say to each other: "It did go well, don't you think?" And it should be a rather proud community that sees its members stimulated by difficulties, giving their time, labor, energy and enthusiasm, working hard for the things they believe in. For back of each play we see is a bigger thing we cannot see; and it is the thing unseen that counts.

Famous Educator to Lecture Tonight

Saturday, June 14, 1924

Dr. Alfred S. Johnson, F. R. S. A., one time instructor in psychology and logic at Cornell, and former editor of Technical World, is to lecture and show slides at Arts and Crafts Hall tonight. Eskimo Land is his subject.

On Monday Dr. Johnson, who is the father of Mrs. Grace Flanders, leaves on a Canadian trip, sailing from Quebec early in July for Ellesmere, far in the Arctic circle, where there will be established a station of the famous Royal Northwest Mounted Police. During the journey, which will take ninety days, Dr. Johnson will be the guest of the Dominion Government.

At Arts and Crafts Club last Monday night the members listened to a characteristically humorous and unconventional talk from Ira Rensen, author and producer of "Mr. Bunt," the coming Forest Theatre play. Rem, after a whimsical introduction from Dr. Burton, and an equally whimsical and truly sincere acknowledgment, talked discursively but with real earnestness about the modern feeling in the arts, the basic quality of community effort, and the joy of working for the thing you believe in.

Perry Newberry followed with an outline of the Serra pageant plans for next fall, and those members of the faculty of the Arts and Crafts summer school who were present, Miss DeNeale Morgan, Mr. William George Gaskin, Miss Elizabeth Dickenson and Mr. Newberry, spoke briefly of their outlined work. And what happened after the meeting is known only to the lucky eleven who chanced to linger when the others left.

Saturday, Sept. 27, 1924

"Shore Acres" Is Opening Play at Arts and Crafts

By Susan Porter

Arts and Crafts Theater will open in November with a play as national as Thanksgiving day itself, a play which, perhaps more than any other, has gathered about itself the force of American tradition — James A. Herne's famous old play, "Shore Acres."

Herne was the first naturalistic dramatist of this country, breaking from tradition with a gesture as defiant as Ibsen's own, and initiating the dramatic freedom which today finds its expression in Eugene O'Neill.

"Shore Acres," which William Archer called "the greatest American play I know," and which Clayton Hamilton, in his book, "The Glory of the Theater," definitely declares to be dramatic literature, is as vital today as when it first appeared back in 1893. Vital today, because it deals with human beings, not with moods and manners, but with the "intense and vital struggle between human wills," which is at once the essence and essential of drama.

John Northern Hilliard, who produces this play, will handle it with the ardor that only an enthusiast can command. He not only believes in it as the work of a playwright thirty years ahead of his time, but knows it as hardly another man in the country can know it, having handled Herne's publicity in New York, and having watched the play night after night till every intonation and every bit of business is familiar to him as his own life. He will give the play in the Herne tradition, with sincere respect for the beauty that comes of simplicity and fidelity, and as we see it we who are old will be young again because we remember, and we who are young will be wise because we will see that while manners change man is the same then as now.

Saturday, Nov. 22, 1924

Thanksgiving Dinner on A. & C. Stage

Special Thanksgiving dinners are announced by the various local dining places and hotels. Many family groups have already made reservations. The most interesting Thanksgiving dinner, however, will be the complete dinner, from turkey to dessert, served on the Arts and Crafts stage in John Northern Hilliard's production of "Shore Acres."

This is the most famous dinner scene ever staged, at least in an American play, and it takes up practically the entire second act. It is not a "property" dinner either. The turkey is as real as the turkey you, sir and madam, will serve on your own table Thanksgiving day. The cranberry sauce is real cranberry sauce and the pies will be real pies, and will be furnished by the Lark chef. And the actors will eat these foods — not merely pretend to eat. Already the actors of the company are speculating as to which night's dinner will be the best. Mrs. Williams has donated the turkey to be used in the opening performance—Thanksgiving night—and E. H. Tickle of the Highlands Inn has contributed the turkey and trimmings for the Friday night performance. The question now agitating the cast is: "Who is going to donate the turkeys for the remaining two performances?"

LATER

Just as the Pine Cone was being put to bed, who should run in but Mine Host Jordan of Pine Inn, breathlessly to inquire if he was too late to furnish a turkey for a "Shore Acres" dinner. Ye editor informed him that he was not too late, and Boniface Jordan declared he would wager a dollar against a doughnut that he would beat Tickle's turkey by a pound and a half.

Now the question is, "Who will furnish the fourth turkey?"

Delos Curtis will make the candy to be used in the Christmas scene.

Now all that Director John Hilliard is looking for are cranberries and vegetables. He says there are plenty of "nuts."

ARTS AND CRAFTS THEATRE

CARMEL-BY-THE-SEA

Revival of the Famous American Play

Shore Acres

By James A. Herne

Produced by

John Northern Hilliard

Thursday, Friday and Saturday

Evenings and Friday Afternoon

November 27, 28 and 29

1924

Lots of Action in This Week-End Show

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And, conversely, The Man Who Married a Dumb Wife, which plays like the maddest farce, is really profound social satire. It is a full-bodied thing, and was acted with enormous gusto, and picturesquely costumed against a good background. The appearance and voices of the street-singers and criers through the huge window, are especially to be commended. Full notice of these plays will be given next week.

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Stage Hands—Barry Parker.
Dancing—Christine and Virginia Burton.
Make-up—Robert P. Glassell.

Arts and Crafts Summer School Offers Splendid Opportunities

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This school, the oldest in Carmel, still holds to its original purpose to present a broad course of study so interrelated that its students through contact with the exhibits, lectures and personnel of those in allied arts may receive a genuine art culture as well as an inspirational guidance in his or her own special field.

M. De Neale Morgan, the school's able and experienced director, has brought together this year an unusually vital and distinguished group of instructors—Miss Morgan herself having been a student of the California School of Design, under Virgil Williams; Emil Carlsen, and Amedee Joullin, later a pupil of Wm. M. Chase, is a member of National Association of Women Painters and Sculptors of New York, California Water Color Society, and for seven years the school's director, will conduct the classes in landscape in its various mediums, including etching and monotypes. Assisting in this department will be Elizabeth Dickenson, who will take charge of the children's classes, who works most successfully in the theory that from the child's self-expression comes the greatest art.

Ira Remsen will conduct classes in portrait and figure work from the model, still life and color arrangement. Mr. Remsen studied portraiture under Jacques Blanche and was a prize winner at Julian's Academy, Paris.

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pupil in the school of Monsieur Charles Panza of the Opera Comique of Paris. The piano instruction will be under direction of Almada Colby of New York, a pupil of Louise Washburne of Boston. Ernest Hutchinson of New York, and who was for several years accompanist for Pricilla White, eminent voice teacher of Boston. Miss Colby is an experienced teacher and comes with the highest recommendation.

The Carmel Summer School of Art has a background of accomplishment and loyal community interest and support which adds greatly to the social life and personal adjustment of the new students. It is fostered by the oldest club in Carmel and greets with sympathetic cordiality the newer but no less important Carmel School of Drama, of Music and of Sociology.

"Rem" to Tell Some of What he Knows

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Also, he speaks with authority, after years of study and work both in this country and in Paris, and as he promises to answer questions that may be asked by members, it will be a good opportunity to get a little light on the subject of modern tendencies.

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Stanislavsky, discussing the Moscow Art Theatre, is quoted as saying, "The poet, the actor, the artist, the tailor, the stage hand, serve one goal, which is placed by the poet in the very basis of his play." It is a good dream to cherish, that of a theatre-world in which every individual gladly subordinates himself, his art, and his vanities, to the purpose of the play. And every production, rich or meager, professional or amateur, which is thoughtful and honest, helps to realize that dream, or to make possible a world in which that dream can come true.

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After this came the famous satire by Anatole France, so keen, so amusing, and so very well done that I, personally, after seeing it in five rehearsals and two performances, am deeply sorry that I cannot see it again. It was a finished piece of work, broadly conceived, and wrought with careful detail. Thirty-five people were concerned in that production, working to bring about the result which we in the audience took with such detachment, and twenty-seven rehearsals went to bring about the smoothness which we lightly praised.

The setting was simple and interesting, utilizing only one angle and two walls of the room; a new effect, I believe, and a successful one, for it gave depth and freedom to the grouping, and avoided flat staginess. Straight green curtains for the walls, a glimpse of a purple ceiling to convey solidity, a huge window into the street; black furniture touched with brass; a tall candlestick with a taper—nothing more. Against this simplicity the figures moved fluently, in charming costumes made by Helena Conger and assistants worked out in a definite color scheme of black, Thought and honesty were in Heron's white, shades of purple, brown and gold. A scene in the second act, where all the black figures gather in the center of the stage, while high lights to right and left are made by the apothecary's white apron and Bruce Monahan's lovely, pale, primrose yellow, remains in one's memory as a deliberate and very successful piece of patterning.

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Marian Taylor was welcomed back to the Carmel stage by a round of applause on the first night. Brisk and pretty as Alison, the serving-maid, she handled her small part, as one always knew she would, with spirit and precision. Guy Koopp made a gracefully clownish figure of the secretary that fitted well into the picture. Bruce Monahan, with two lines to speak, had the business of looking picturesque, which she emphatically did, in a delicious costume. And her page, Patty Johnson, so small and grave and sweet, had a little triumph all her own in the soft murmur of tenderness which greeted her.

The passing of the street singers outside the great window was a vivid feature of the play. A voice, singing or calling, a figure, grotesque or pretty, seen for an instant; only that, yet each left one wanting more. Roberta Leitch's pure soprano, Rhoda Johnson's watercolor song, dying off in the distance, pretty Wilma Bassett's string of candles at the pane, Alex Gibson's wonderful chimney-sweep costume—each supplied a valued touch. And William Overstreet as the blind beggar revealed a surprising voice and made a good appearance at the door.

Everyone in the playhouse probably realized how much the Arts and Crafts orchestra, playing with vigor and spirit, under the direction of William Timmas, added to the enjoyment of the entire performance. The music had been carefully selected with reference to these plays, carefully rehearsed, and sounded full and richer than ever before. The Irish airs at the beginning, touched old memories and put the audience into a receptive mood.

So they were well-pleased people who went home humming the beggar's song through the darkness, and a tired but happy cast that stayed to have their photographs taken and to say to each other, "It did go well, don't you think?" And it should be a rather proud community that sees its members stimulated by difficulties, giving their time, labor, energy and enthusiasm, working hard for the things they believe in. For back of each play we see is a bigger thing we cannot see; and it is the thing unseen that counts.

Famous Educator to Lecture Tonight

Dr. Alfred S. Johnson, F. R. S. A., one time instructor in psychology and logic at Cornell, and former editor of Technical World, is to lecture and show slides at Arts and Crafts Hall tonight. Eskimo Land is his subject.

On Monday Dr. Johnson, who is the father of Mrs. Grace Flanders, leaves on a Canadian trip, sailing from Quebec early in July for Elsmere, far in the Arctic circle, where there will be established a station of the famous Royal Northwest Mounted Police. During the journey, which will take ninety days, Dr. Johnson will be the guest of the Dominion Government.

At Arts and Crafts Club last Monday night the members listened to a characteristically humorous and unconventional talk from Ira Remsen, author and producer of "Mr. Bunt," the coming Forest Theatre play. After a whimsical introduction from Dr. Burton, an equally whimsical and truly sincere acknowledgment, talked discursively but with real earnestness about the modern feeling in the arts, the basic quality of community effort, and the joy of working for the thing you believe in.

Perry Newberry followed with an outline of the Serra pageant plans for next fall, and those members of the faculty of the Arts and Crafts summer school who were present, Miss DeNeale Morgan, Mr. William George Gaskin, Miss Elizabeth Dickenson and Mr. Newberry, spoke briefly of their outlined work. And what happened after the meeting is known only to the lucky eleven who chanced to linger when the others left.

PERSONS OF THE PLAY IN THE ORDER OF THEIR APPEARANCE

Helen Berry, Martin's daughter - - - - - Blanche Tolmie
Nathaniel Berry, keeper of Berry Lighthouse - John Northern Hilliard
Joel Gates, a grass widower - - - - - F. O. Robbins
Mandy Gates, "motherless and lunsum" - Helen Marie Newmark
Milly Berry, Martin's daughter - - - - - Nadine Fox
Martin Berry, keeper of Berry Lighthouse - - - Thomas Bickle
Josiah Blake, postmaster and storekeeper - William T. Kibbler
Young Nat Berry, Martin's son - - - - - Scott Douglas
Sam Warren, a young physician of the new school - George Warfield
Ann Berry, Martin's wife - - - - - Effie McLean
Perley, Mrs. Berry's hired girl - - - - - Kissam Johnson
Doctor Leonard, a country doctor of the old school - Austin James
Mrs. Leonard, a social leader of the village - Mae Harris Anson
Squire Andrews, legal light of the district - Dr. Alfred E. Burton
Mrs. Andrews, also a social leader - - - Katharine Renshaw
Captain Ben Hutchins, skipper of the "Liddy Ann" - Edward G. Kuster
Miss Nye, who also has social aspirations - - - Ethel R. Walker

Time—The vague, far-off years of the early Nineties.

Place—Berry, on Frenchman's Bay, near Bar Harbor, Maine coast.

Act I—"Hayin' Time"—Noonday.

Act II—"The Silver Wedding"—Afternoon, a few days later.

Act III—"Having an Understanding"—Night of the same day.

Act IV—"Me and the Children"—Christmas Eve, a year and a half later.

The action of the play passes in the combined kitchen and living-room of Martin Berry's farmhouse, which is a part of the lighthouse built on the rocky headland overlooking Frenchman's Bay. The stairs lead into the quarters of the keeper of the light.

NOTE—This is the first time that "Shore Acres" has been produced without a change of scene. It is interesting to record here that this was the original plan of the author.

PRODUCING STAFF

Blanche Tolmie Dr. Alfred E. Burton
Kissam Johnson Richard W. Johnson
Bruce Monahan John Bartlett
Susan Porter

The production arranged and directed by John Northern Hilliard.

The set designed and built by Dr. Alfred E. Burton.

Properties by Bruce Monahan

Lighting by Richard W. Johnson.

Costumes by Blanche Tolmie

Music by Arts and Crafts Orchestra.

The turkey dinner served in second act in charge of Ida Hilliard and Gertrude Warfield.

Stage Manager—Kissam Johnson Asst. Stage Manager—John Bartlett

Mr. Hilliard desires to express his grateful acknowledgements of services rendered by F. O. Robbins, F. A. Clark and Tilly Polak for furniture loaned; to Mrs. Meade Williams, E. H. Tickle of Highlands Inn, John B. Jordan of Pine Inn and Frederick Godwin of La Playa for the turkeys used in the dinner scene; to Mrs. George Warfield for the pastries, and to Delos Curtis for the candies used in the production; Emil Engel, Miss Beatrice Clark, W. Beckett, Miss Mackaye, Caroline Blackman, Robert Duriee, Daisy Bostick, Mrs. Louis Slevin, Mrs. McDonald, Mrs. Joseph Hand, Misses Culbertson and Johnson, George Best, Herbert Heron, Constance Heroh, and all who have cheerfully helped to make this Thanksgiving Week revival of "Shore Acres" a community affair.

ARTS AND CRAFTS ORCHESTRA

Violins—Mrs. A. B. Chinn, Jos. V. Walter, Aubrey Sleeth, Felix Yangco

Flute—T. W. Morgan, Jr.

Cornet—Austin Chinn

Base Viol—Fenton P. Foster

Trombone—F. A. Clark

Piano—Josephine Culbertson or

Drums—Ralph W. Hicks

Mrs. Dickenson

The overture, made up of melodies appropriate to the period of the play, has been arranged especially for this production. The entré act music will also be in keeping with the period of the play.



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Dr. Alfred S. Johnson, F. R. S. A., one time instructor in psychology and logic at Cornell, and former editor of Technical World, is to lecture and show slides at Arts and Crafts Hall tonight. Eskimo Land is his subject.

On Monday Dr. Johnson, who is the father of Mrs. Grace Flanders, leaves on a Canadian trip, sailing from Quebec early in July for Ellesmere, far in the Arctic circle, where there will be established a station of the famous Royal Northwest Mounted Police. During the journey, which will take ninety days, Dr. Johnson will be the guest of the Dominion Government.

At Arts and Crafts Club last Monday night the members listened to a characteristically humorous and unconventional talk from Ira Remsen, author and producer of "Mr. Bunty," the coming Forest Theatre play. Rem, after a whimsical introduction from Dr. Burton, and an equally whimsical and truly sincere acknowledgment, talked discursively but with real earnestness about the modern feeling in the arts, the basic quality of community effort, and the joy of working for the thing you believe in.

Perry Newberry followed with an outline of the Serra pageant plans for next fall, and those members of the faculty of the Arts and Crafts summer school who were present, Miss DeNeale Morgan, Mr. William George Gaskin, Miss Elizabeth Dickenson and Mr. Newberry, spoke briefly of their outlined work. And what happened after the meeting is known only to the lucky eleven who chanced to linger when the others left.

Former Productions by Mr. Hilliard for Arts and Crafts

A Night at an Inn, by Lord Dunsany
The Queen's Enemies, by Lord Dunsany
The Dragon's Claws, by Grant Carpenter
The Thrice Promised Bride, by Cheng-Chin Hsiung
The Shepherd's Bridge, by Ira Remsen.



Next Arts and Crafts Play—January 1, 2, 3

What Happened to Jones

Produced by Arthur Cyril

After That—The Carmel Follies

Carmel Pine Cone Press

Helen
Nathan
Joel G.
Mandy
Milly I
Martin
Josiah
Young
Sam W
Ann B
Perley,
Doctor
Mrs. L
Squire
Mrs. A
Captain
Miss N
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Saturday, July 26, 1924

Gaskin Speaks to Art Lovers

By Susan Porter

Last Monday evening a large number of club members and their friends gathered at Arts and Crafts Hall to hear William G. Gaskin's promised talk on "Modern Masters and Their Works," and to look at his exceedingly interesting collection of reproductions of Cezanne, Gauguin, Picasso and other much-discussed artists.

Mr. Gaskin spoke with an earnestness and a devout conviction that appeared strongly to his audience, even to those who, for lack of technical understanding, were not able to follow him intelligently. He interested us laymen in his subject; we feel that he is able to make us recognize and understand these modern evaluations that so mystify us, though he has not yet done so. We strongly desire to hear him again, to pin him down with simple, even stupid, questions—and we feel very sure that he will be able to answer them and to satisfy us.

Saturday, August 2, 1924

"Cinderella" Thrills Carmel Audiences

Anatole France once said: "Marionettes are the only actors that have a soul" and this statement would not be challenged by any of the large audiences who saw the Kegg-Goldsmith Marionettes play "Cinderella" yesterday afternoon and last evening at the Arts and Crafts Theatre.

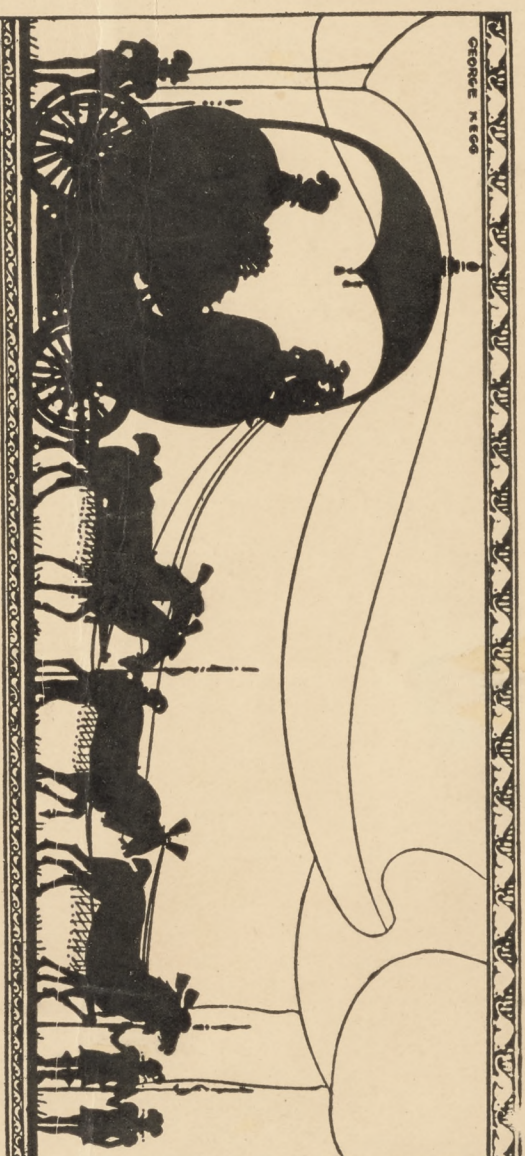
The land of enchantment opened up before the audience as the old, yet ever new story of "Cinderella" was enacted.

The little actors and actresses, from the dainty Cinderella to the capricious elves, and Pixie the cat, won the hearts of the children and the grown-ups as soon as the curtain was raised upon the enchanted garden where the Fairy-Godmother wove her magic wand.

A most exquisite effect was obtained as Cinderella rode to the ball in her golden coach.

During the program magical music was played, taking the audience virtually into "Fairyland."

Cinderella will be played again this afternoon and evening at the Arts and Crafts Theatre.



KEGG & GOLDSMITH'S
MARIONETTES

Present

CINDERELLA

A Play in four acts and a prologue after the French Story by Charles Perrault

Dramatized

by

FANNIE GOLDSMITH

Marionettes Carved and Stage Properties made

by

GEORGE KEGG

Music Arranged and Costumes Made

by

MABEL KEGG

Play Produced

by

ALBERTA LANGLEY

Puppet Masters

ALBERTA LANGLEY

MARVEL PHILLIPS

Puppet Masters
GEORGE KEGG
MABEL KEGG

Music

BETTY GADDIS

CHARACTERS AS THEY APPEAR

The Fairy Godmother	Cinderella	Herald of the Royal Court
Paw	Stepmother	Prince Charming
Elves	Polly, stepsister	The King of Alland
Pan	Jocasta, stepsister	Pixie the Cat
		The Jester

TIME—Any Time

Prologue—The Enchanted Garden where the Fairy Godmother dwells and weaves her magic flowers into happiness for children.

Act I.—The living room of Cinderella's home one sunny afternoon.

Act II.—Scene 1. The kitchen in Cinderella's home three days later, where strange and magical things happen. Time, evening.
Scene 2. Cinderella going to the ball.

Act III.—Scene 1. The ballroom in the castle of the King of Alland.
Scene 2. The kitchen shortly after twelve o'clock a. m.

Act IV.—The living room of Cinderella's home several days after the ball.

Saturday, Sept. 20, 1924

Local Play Writing Contest Announced

By SUSAN PORTER

The newly elected Forest Theater board met for organization Monday, September 15th, and elected the following officers: President, Dr. A. E. Burton; vice-president, John N. Hilliard; secretary, Susan Porter; treasurer, William T. Kibbler; historian, Helena Conger. Rules for this year's play contest were laid down and plans discussed in general.

The following important action, to which the attention of all readers is drawn, was taken upon motion of Mr. Kibbler: The board in charge of Forest Theater and Arts and Crafts plays invites the play producers of Carmel to submit tentative lists of plays they would be willing to stage during the coming winter season. The board would prefer that plays be listed in the order of the producer's preference, and that the size of the cast and the approximate cost of production be stated.

The board desires to make it clear that their intention is to include in this invitation not only those producers already known to Carmel but everyone, whether resident or visitor, who has the desire to attempt a production.

The board will meet on September 30th, and with these submitted lists before them, will block out their winter program.

Carmel Players Earn New Laurels

When Richard Walton Tully wrote "The Rose of the Rancho" and David Belasco polished it up and produced it, they had no idea that the play would have more than the ordinary vogue of such offerings. That was more than twenty years ago. Since then a splendid screen production of the play has been made. But, without question, the finest use to which "The Rose" has been put was the making of it into a pageant.

Last week in the wide-open spaces on a stage of mother earth on the outskirts of Monterey, Arthur Cyril produced a pageant picture of great beauty. He gathered about him a cast of exceptional talent, made up almost entirely of Carmelites.

It was a very large cast, so that this appreciation of the work of the players must be limited to those who enacted the leading roles. Juanita, "La Rosa del Rancho," played by Marie Gordon, left nothing to be desired as an interpretation of the lovable Spanish-Californian maiden; Lester Selb Vail's "Don Luis" gave evidence of much study; George Kegg in the character of "Kearney" was a most acceptable lover and American gentleman; Ralph Geddis, for all his youth, was a gentle and sympathetic—and diplomate—padre; John B. Jordan—"Kinkaid"—was the typical "land jumper," his voice and make-up being particularly appropriate; Mrs. Alice H. Ward, as the mother of "Juanita," never did a better piece of stage-work. Everyone enjoyed Genevieve McAdam's dance.

There were many others whose excellent work is worthy of comment, but space forbids. However, the thanks of all are tendered to the soldier boys of the Monterey Presidio, who "came to the rescue."

The third performance was given at our Forest Theatre before a large audience.

Irving Pichel to Lecture in Carmel

Few towns care more about the theatre than does Carmel. Few men know more about the theatre than does Irving Pichel. When Irving Pichel comes to Carmel to talk about the theatre it should certainly be an interesting event.

It is announced for Thursday evening of next week, at Arts and Crafts Theatre. Mr. Pichel is lecturing this season for the University of California extension division. The Arts and Crafts Club has secured him for a single lecture, which will be open to the public at fifty cents.

Irving Pichel's name is probably known to everyone who reads this. Most of us have seen plays produced by him in Berkeley, first with Sam Hume, later alone—modern plays in the modern manner, which have made him an outstanding figure in the history of the non-commercial theatre; many of us have seen him act and recognize his power and charm; some of us have heard him lecture and know what a vivid and charming speaker he is.

His lecture to us will not be one of those announced by the extension division, but a more personal and informal talk based upon his experience as an actor and producer. He understands Carmel's special interest in this whole fascinating business of plays, and himself suggests that his subject be announced as "In the Theatre," and that he be allowed to treat it widely, freely and personally, as one confident of a sympathetic response from his audience, because they too are behind the scenes.

We assure Carmel that there are lectures people can do without, but this talk of Irving Pichel's will be enjoyed from beginning to end.

Getting Ready for Jones

Rehearsals are under way at the Arts and Crafts for the performance of "What Happened to Jones," which will start the new year at that cozy little theater. The part of the Bishop of Ballarat will be played by Scott Seaton, who played the part over three hundred nights with Harry C. Clark. Mr. Seaton will arrive in Carmel a week before the performance. Mrs. Marie Gordon will play Helma, the Swedish servant girl; Mrs. Louis Ward, The Professor's wife; Hal Bragg, William Bigbee; Marian Daniels, Alvina Starlight. The full cast will be published next week.

Pichel Talks

We expected so much from Irving Pichel when he lectured at Arts and Crafts last week, that an only moderately good talk would have disappointed us. Mr. Pichel was singularly good, and the informal address he made in his amazingly beautiful voice sent his audience home smiling appreciatively and saying over to themselves scraps like "Little Theaters born with no sense of humor but with a very strong sense of obligation."

Mr. Pichel speaks from the inside on any subject connected with the theater, as playwright, actor and producer. His experiences have stripped him of sentimentality, but have not weakened the convictions back of his dream, and when he estimates the values of Little Theaters and of Community Drama one feels him to be neither blinded nor bitter. Personal happenings, told with easy humor, enlivened a talk that might have run to twice its length without boring the audience.

A pleasant reception in Arts and Crafts Hall, offered by the entertainment committee, Mrs. P. K. Gordon, chairman, closed the evening.

Carmel Club of Arts and Crafts

CARMEL-BY-THE-SEA
CALIFORNIA

TO THE MEMBERS OF
CARMEL CLUB OF ARTS AND CRAFTS:

On Thursday, December 11, at 8:15,

there will be a lecture in the

ARTS & CRAFTS THEATER

by
Irving Pichel

on
"In The Theater"

At the close of the lecture, there will

be an informal reception to Mr. Pichel in the Arts

& Crafts Hall, where refreshments will be served.

The enclosed ticket is for the use of the

member whose name appears thereon. Tickets will be

on sale at the Palace Drug Store and at the Theater

on the night of the Lecture. You are urged to in-

terest your friends in this unusual opportunity to

hear an authority on the Modern Theater.

BOARD OF DIRECTORS

CARMEL CLUB OF ARTS AND CRAFTS.

Little Jack Horner

Was Right on the Job

A riot of fun, good cheer and the spirit of Christmas pervaded the atmosphere at the Arts and Crafts Theatre on Wednesday evening last, when the kiddies of the town entertained and were entertained with a Christmas fantasy given under the direction of Mrs. Alice Ward.

Mrs. Drudge, the housekeeper
Peggy Spade, child of gardener
Dorothy Perkins, housemaid
Caesar Spade, chief gardener
Caesar Tapp, bellboy
Sloane Commion, bellboy
Hiram Cheep, foreman
Feather Duster Chorus—Wilma Bassett, Florence Elder, Mary Elizabeth Douglas, Carobel Springer, Helen Ward, Jane Foster, Helen Turner.

Chorus of Plums—Josephine Dibrell, Carol Thudichum, Gwendolyn Snipes, Marian Minges, Mary Ammerman, Celeste Devant.

Chorus of Spices—Margaret Springer, Nadine Fox, Jean Basham, Caroline Schupp, Patty Johnson, Jean Leidig, Mary Walker, Margery Rapier.

Chorus of Baker Girls—Evelyn Arne, Virginia Rockwell, Merle Coffey, Adeline Strider.

Chorus of Waiters—Charles Grimsaw, Carlisle Lewis, George Turner, William Payne, Jack Kellogg, Thomas Harbolt.

Carmel's Dramatic Record for 1924

Carmel as a center for the development and presentation of the drama certainly maintained its position during 1924. No less than twenty-five plays were presented, a number of them premiere productions. The added activity is of course due to the establishment of the Theatre of the Golden Bough, not only with its plays, but also with its school of dramatic arts. The year 1925, with the new theatre opening in the spring, bids fair to exceed twenty-five productions in 1924.

Aside from the undoubted artistic value of all the Carmel theatrical ventures, the financial value of these productions is significant. A complete list of all the plays presented in this city during 1924 is as follows:

Date	Play	Producer
Jan. 11-12	Wild Oats	Perry Newberry
Feb. 9	Julius Caesar (Reading)	Frederick Warde
Feb. 22-23	Monkey's Paw	Arthur Cyril
Feb. 22-23	Op-o-me-Thumb	Edward G. Kuster
Mar. 28-29	Belinda	Arthur Cyril
May 2-3	Carmel Follies	Arthur Cyril and Charles Van Riper
May 30-31	The Man Who Married a Dumb Wife	Herbert Heron
May 30-31	The Gaol Gate	Herbert Heron
June 6-7	The Mother of Gregory	Maurice Browne (Author)
June 28	Bathsheba (Staged Poetry)	Hedwiga Reicher
July 3-4-5	Mr. Bunt	Ira Rensen (Author)
July 7	The Eastern Gate	Dorothea Johnston
July 25-26	Prunella	Katharine Cooke
July 29	What Every Woman Knows	Ellen Van Volkenburg
Aug. 7-9-10	Princess Who Would Not Say Die	Maurice Browne and Ellen Van Volkenburg
Aug. 8-9	Alice in Wonderland	Arthur Cyril
Aug. 15-16	The Princess Salome	Dan Tothoroh
Oct. 18	The Rose of the Rancho	Arthur Cyril
Oct. 16-17-18	The Nursemaid of Heaven	Maurice Browne
Oct. 31, Nov. 1	You and I	Maurice Browne
Nov. 21-22	The Master Builder	John Northern Hilliard
Nov. 26-27	Shore Acres	Maurice Browne
Dec. 5-6	The Ship	John Northern Hilliard
Dec. 24	Plum Pudding	Alice Ward

Carmel's Musical Record for 1924

In that particular art in which Carmel had for several years been somewhat backward—music—there was considerable more activity and public appreciation during 1924 than in years gone by.

Aside from many private and semi-private concerts the following public affairs were presented:

Date	Artist	Character
March 10	William Edward Johnson (Baritone)	Vocal Concert
March 14	Pacific Grove Musical Society	Vocal Chorus
April 18	Carmel Choral Society, Stainer's "The Crucifixion"	Vocal Chorus
July 15	Henry Cowell	Piano Concert
July 19	Laurence Strauss (Tenor)	Vocal Concert
July 31	Constance Bruhl (Pianist); Spencer Yates (Violinist); John Edward Hillman (Baritone)	Joint Concert
August 3	Ellen Edwards	Piano Concert
August 31	Edouard Deru	Violin Concert
October 26	Radiana Pazmor (Contralto)	Vocal Concert
November 2	Annie Louise David (Harpist); Roberta Arment Leitch (Soprano); Edward Kuster (Violoncellist)	Joint Concert

Carmel Follies

Arts and Crafts Theater
Evenings of Friday and
Saturday, May 2 and
3, 1924 ♦ ♦ ♦ ♦ at 8:30

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Specialty Messrs. Heron and Malloy
Specialty Charles Van Riper, Hobart Glassell
Richard Johnson, Ernest Schweninger
(With original words and music for the Carmel Follies)

2: *Famous People* . . . Impersonated by Arthur Cyril

3: *The Empty House*, Staged by Charles Van Riper

4: *Lamplight* Roberta Arment Leitch, Grace Mora
Calvin Luther, Samuel J. Miller
Quartette arrangements by Frederick Preston Search
Featuring "Lassie o' Mine," "Song at Twilight,"
"Pale Moon" and "Sleep"

5: *Lady Brookdale's Embroidery*

—By Charles Van Riper

Sherlock Holmes ARTHUR CYRIL
Dr. Watson HOBART GLASSELL

6: *Swords and Pipes*, Jessie Leslie, James Mitchell

7: *The Spanish Shawls*

Song—"Marcheta" Marian Taylor
The Black Shawls . . . Katharine Cooke, Dorothy Woodward
The Bright Shawls . . . Rhoda Johnson, Helen Van Riper
The Soft Shawls Eliot Boke, Helen Wilson
Dance—"Havana" Frances Glassell
Tango Man Chauncey Martin
Tango Dancers Bruce Monahan and Philip Wilson
Anita Reiners and Ralph Todd
Toreador Hobart Glassell
Carman Ernest Schweninger
The Bull Charles Van Riper, Charis Boke

Intermission

8: *Chinese Soldier Man*, Arthur Cyril and Chorus
Dance Specialty Anita Reiners

9: *Captain Flapjack*

The Captain Ernest Schweninger
His Little Daughter Katharine Cooke
Chris Charles Van Riper

10: *Oriental Dance* Frances Glassell

11: *The Villain*

Heroine Alice MacGowan
The Villain Hobart Glassell
The Adventuress Katharine Cooke
The Wayward Husband Arthur Cyril
The Che-ild Ernest Schweninger

12: *The Steel Guitars* . . . Joe McKenna and Casey

13: *White Shadows in the South Seas*

Song—"Kalua" Marian Taylor
TAHITIAN DANCE—Helen Van Riper, Dorothy Woodward
Katharine Cooke, Helen Wilson, Frances Glassell
Drum rhythm Ernest Schweninger

Finale: The Follies Company

Dance Arrangements by Frances Glassell. Music—Search's Orchestra
Piano Accompanist—Irene Campbell Cator

Executive Committee: Mrs. Phil K. Gordon, Dr. Alfred E. Burton, Dr. Herman A.
Spoehr, Perry Newberry, Mrs. Susan Porter, Publicity.
Business Manager: Arthur Cyril.

Coming—Prisma Moving Pictures—Wednesday, May 21st.
—Concert: Madame Isona, Coloratura Soprano; Spencer Yates, Violinist;
Constance Bruhl, Accompanist—Saturday, May 24th.
The Man Who Married a Dumb Wife—By Anatole France—Produced by
Herbert Heron—Friday and Saturday, May 30 and 31.

Poet to Read Next Monday Evening

Saturday, January 10, 1925

The art of listening is an almost forgotten art—a sleeping art. If it were not, all Carmel to a man would turn out on Monday night to hear Robert Roe. We would all leave our firesides with the same mixture of cheerfulness and regret as when we go to the Arts and Crafts or the Forest Theatre or the Golden Bough. We should want to hear a new poet talking about poetry, reading his poems and the poems of his friends and contemporaries if our ears were not all a little dulled to the joy of hearing the human voice speaking in rhythm. It's our misfortune, not our fault. We have too many printed books. We have too few traveling troubadours. We are accustomed to seeing a poem rather than hearing it, so we lose, as half deaf people do, much of the conversation that goes on between nature and human nature. Often a poem, that has died upon the page, comes to life through the voice, and lives on in the memory of the listener. The modern poets are beginning to know this. Rachel Lindsay, Carl Sandburg, Amy Lowell go about the world reading their poems aloud, and people come away surprised—awake to modern poetry, to the simplicity of it, the humor, the nearness to common life.

Robert Roe is a wise poet, as well as young and modern. He comes to life by way of the sea. When civilization threatens his genius, he goes before the mast and forgets, learning of sailors. After nine months at sea, he comes into port again, and in a little while he gives us "The Sailor's Note-Book." This is a group of twenty-eight poems, the thoughts and sayings of Michelis Kerek, the Lettish sailor, the things he told Robert Roe in a voice "pitched in a key the sea knows." All that Robert Roe did, according to the modest preface, was to put them down, and later to set himself the task of interpreting. And so it comes about that it is Michelis Kerek speaking through Robert Roe, and not Robert Roe listening to himself speak in the voice of a Lettish sailor. It's a quaint voice—with just enough accent to give it a foreign flavor, without confusing. "A Sailor's Note-Book" is a fine achievement for any poet, young or old. One critic even goes so far as to say that: "These simple matter-of-fact statements of a sailor evoke the sea for me as Conrad and Maschfield have never done."

Lucky for sea-lovers and sound-lovers that Robert Roe is coming to Carmel-by-the-Sea on Monday! Lucky for listeners!

GILBERT & SULLIVAN'S
tuneful, ever-young comic opera

THE MIKADO

Produced by FENTON P. FOSTER
under the auspices of
CARMEL CLUB of ARTS & CRAFTS



THE FOREST THEATER

FRIDAY, JULY 31st
SATURDAY, AUGUST 1st
1925

SATURDAY, SEPT. 12, 1925

Organizations Hold Annual Meetings

A well-attended and harmonious gathering was the annual meeting of the Carmel Club of Arts and Crafts last Tuesday evening. Reading of reports, discussion of plays, financial matters and election of a board of directors took up the time and attention of those present. There are a few changes in the board of directors, a few of the old timers retiring in favor of new blood.

Nine directors for 1925-26, two women and seven men were elected. They are as follows: Mrs. Mary E. Hand, Mrs. Helena Heron, Ray C. DeYoe, John B. Jordan, Cornelius Botke, Alfred E. Burton, Fenton P. Foster, J. B. Adams and J. Hartley. These directors will meet on Thursday next, to select officers.

The 1925-26 board of directors of the Forest Theatre is composed of Mrs. Susan Porter, Miss Blanche Tolmie, Mrs. E. A. Kluegel, Cornelius Botke, Alfred E. Burton, John N. Hilliard, Herbert Heron, John B. Jordan and Thomas Bickle.

ART SUMMER SCHOOL WAS A FINANCIAL SUCCESS

Not the least interesting event of the Arts and Crafts annual meeting last Tuesday evening was the report by Miss M. De Neale Morgan detailing the activities of the recently concluded Arts and Crafts summer school.

In the various branches of instruction offered there was a total of 57 students, segregated as follows: Art juvenile class, Elizabeth Dickenson, instructor, 17, of which eight made up the Forest Hill group; design and composition, Robert Hestwood, instructor, 10; music theory, Harold Hestwood, instructor, 3; constructive tone production, music, Glenn-Estill, instructor, 17; comedia, Jean Burton, instructor, 3; landscape painting, M. De Neale Morgan, instructor, 7.

The total receipts of the session were \$987, and disbursements \$39.50. After paying the various instructors for their services, the club has a balance of \$98.70.

This is the best showing in a financial way that any year of summer school work has made.

SATURDAY, OCT. 3, 1925.

ARTISTS FORM CLASSES

On Thursday afternoon from 2 to 4 and on Monday evenings from 8 to 10 during the winter months, Carmel artists and students will assemble at Arts and Crafts Hall in classes, to study the nude.

This was decided upon at a meeting of a score of artists last Monday evening. The idea of classes to study the nude, the first time it has been attempted in Carmel, has met with enthusiasm, say Cornelius Botke.

Among those joining the classes are Eva Belle Adams, Jesse Arms Botke, Carrie H. Blackman, Helen C. Brown, Mrs. E. B. Chisholm, Julia M. Culbertson, Ida M. Curtis, Lucille Kiestner, Edith Ward Hunt, Kate Matheson, M. De Neale Morgan, L. L. Peabody, G. Strong, E. Grace Ward, E. Walker, Cornelius Botke, Alfred E. Burton, Harold Knott, Johan Hagemeyer, Robert Hestwood, G. Molendyke, Clay Otto.

Cornelius Botke has been named monitor, and M. De Neale Morgan, assistant monitor. The classes will meet in Arts and Crafts Hall.

Plans are being considered for two morning classes in the clothed model.

SATURDAY, OCT. 10, 1925.

ARTS AND CRAFTS SEASON TO OPEN

The winter season of the Arts and Crafts theater opens on Friday and Saturday nights, October 30 and 31, with Bernard Shaw's comedy, "Captain Brassbound's Conversion." The production will be in the hands of Perry Newberry, and the more than forty men who make up the cast will be most of the familiar names in Carmel's dramatic history.

There is but one woman in the play, which takes place in the north of Africa, with a Moorish setting. Lady Cicely, a traveler, holds the strings of all the delightful situations which make up the laughable and very spectacular play.

SATURDAY, OCT. 17, 1925.

FORTHCOMING ARTS AND CRAFTS PLAYS

The Arts and Crafts have planned a season of dramatics at their theater that will last from November until May, with at least one play each month by local talent. Beginning with Bernard Shaw's comedy, "Captain Brassbound's Conversion," scheduled for Friday and Saturday nights, November 6 and 7, a series of comedies will be given that includes "Seven Keys to Baldpate," "Peg o' my Heart," "Seventeen," "Daddy Long Legs," "Rollo's Wild Oat," "Come Out of the Kitchen," and other New York successes.

The management of the theater has been given Perry Newberry, who is getting together a group of actors for these productions that will be well qualified to get most from the lines and situations. John Bartlett as stage manager, will assist in the building of the productions. New scenery is being constructed, and each play will be carefully staged to give it proper and adequate setting.

The cast for "Captain Brassbound's Conversion" is as follows:

Captain Brassbound	..... Clay Otto
Lady Cicely Waynflete	..... Marie Gordon
Sir Howard Hallam	..... Wm. Titmas
Felix Drinkwater	..... Thomas Bickle
Leslie Rankin	..... Alfred E. Burton
Redbrook	..... John Bartlett
Johnson	..... Gordon Greene
Osman	..... Wm. L. Overstreet
Sheikh Sidi el Assif	..... J. Gail Ramsey
The Cadi	..... Wm. Vander Roest
Captain Kearney	..... Wm. T. Kibbler

FAMOUS TRIO COMING

Making what is said to be their last tour of the United States, the Lieurance concert trio of Nebraska will appear at Arts and Crafts Theater on Sunday evening, October 25.

Thurflow Lieurance is a composer and pianist, Edna Wooley Lieurance soprano, and Hubert E. Small flutist. They offer an inspiring and interesting program and should have a full house. One of the best known of Lieurance's compositions, who is noted for his songs based on Indian themes, is "By the Waters of Minnetonka."

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Tango Man Chauncey Martin
Tango Dancers { Bruce Monahan and Philip Wilson
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Saturday, January 10, 1925

Poet to Read Next Monday Evening

The art of listening is an almost forgotten art—a sleeping art. If it were not, all Carmel to a man would turn out on Monday night to hear Robert Roe. We would all leave our firesides with the same mixture of cheerfulness and regret as when we go to the Arts and Crafts or the Forest Theatre or the Golden Bough. We should want to hear a new poet talking about poetry, reading his poems and the poems of his friends and contemporaries if our ears were not all a little dulled to the joy of hearing the human voice speaking in rhythm. It's our misfortune, not our fault. We have too many printed books. We are accustomed to seeing a poem rather than hearing it, so we lose, as half dead people do, much of the conversation that goes on between nature and human nature. Often a poem, that has died upon the page, comes to life through the voice and lives on in the memory of the listener. The modern poets are beginning to know this. Yachel Lindesay, Carl Sandburg, Amy Lowell go about the world reading their poems aloud, and people come away surprised—awake to modern poetry to the simplicity of it, the humor, the nearness to common life.

Robert Roe is a wise poet, as well as young and modern. He comes to life by way of the sea. When civilization threatens his genius, he goes before the mast and forgets, learning of sailors. After nine months at sea, he comes into port again, and in a little while he gives us "The Sailor's Note-Book." This is a group of twenty-eight poems, the thoughts and sayings of Michaelis Kerek, the Lettish sailor, the things he told Robert Roe in a voice "pitched in a key the sea knows." All that Robert Roe did, according to the modest preface, was to put them down, and later to set himself the task of interpreting. And so it comes about that it is Michaelis Kerek speaking through Robert Roe, and not Robert Roe listening to himself speak in the voice of a Lettish sailor. It's a quaint voice—with just enough accent to give it a foreign flavor, without confusing. "A Sailor's Note-Book" is a fine achievement for any poet, young or old. One critic even goes so far as to say that: "These simple matter-of-fact statements of a sailor evoke the sea for me as Conrad and Maupassant have never done."

Lucky for sea-lovers and sound-lovers that Robert Roe is coming to Carmel-by-the-Sea on Monday! Lucky for listeners!

CHARACTERS

in the order of their appearance

NANKI-POO, the Mikado's son.....CARROLL SANDHOLT
PISH-TUSH, a nobleman.....SAMUEL ETHRIDGE
POOH-BAH, Lord High Most Everything.....GEORGE M. DORWART
KO-KO, Lord High Executioner of Titipu.....JOHN R. PAVILLA
KO-KO's BODY GUARD.....EARL BREAUX
YUM-YUM { MARION HAWLEY
PITI-SING { DORIS WOOD
PEEP-BO { QUINETTE COWAN
KATISHA.....ELEANOR WATSON
THE MIKADO.....PERRY NEWBERRY
THE MIKADO'S PERSONAL ATTENDANT.....STUART A. WORK

CHORUS

of Villagers, Noblemen, etc.

Jettie Askew Richard H. Baer Lillian Mae Bonham
Bertha Castro Florence Castro John Clague
L. C. Fisher Margaret Gillett Thomas Gillett
Andrew Gillett Fred Girard William E. Gould
Robert Harkins Claude L. Hayes William L. Hoffman
J. D. Johnston Marcelle Juillard Esrelle M. Koch
Llewellyn Lloyd Nellie McCreary George Moser
Ella Orrey Doris Pavilla Helene Phillips
F. O. B. Robbins Alpha Roland Ida Rose
Gladys M. Scholes Anna E. Sheldon Carol Skemp
Mabel E. Slevin Henrietta Taylor Hildreth Taylor
Florence Von Appen Grace Wallace Emilie Walter
Alice H. Ward Barbara Westfall Helen Wylde-Brown
Minnie Hawkins

ACT I—Ko-Ko's Garden.

ACT II—The same—Next day.

SATURDAY, SEPT. 12, 1925

Organizations Hold Annual Meetings

A well-attended and harmonious gathering was the annual meeting of the Carmel Club of Arts and Crafts last Tuesday evening. Reading of reports, discussion of plays, financial matters and election of a board of directors took up the time and attention of those present. There are few changes in the board of directors, a few of the old timers retiring in favor of new blood.

Nine directors for 1925-26, two women and seven men were elected. They are as follows: Mrs. Mary E. Hand, Mrs. Helena Heron, Ray C. DeYoe, John B. Jordan, Cornelius Botke, Alfred E. Burton, Fenton P. Foster, J. B. Adams and J. Hartley. These directors will meet on Thursday next, to select officers.

The 1925-26 board of directors of the Forest Theatre is composed of Mrs. Susan Porter, Miss Blanche Tolmie, Mrs. E. A. Khuegel, Cornelius Botke, Alfred E. Burton, John N. Hilliard, Herbert Heron, John B. Jordan and Thomas Bickle.

ART SUMMER SCHOOL WAS A FINANCIAL SUCCESS

Not the least interesting event of the Arts and Crafts annual meeting last Tuesday evening was the report by Miss M. De Neale Morgan detailing the activities of the recently concluded Arts and Crafts summer school.

In the various branches of instruction offered there was a total of 57 students, segregated as follows: Art juvenile class, Elizabeth Dickenson, instructor, 17, of which eight made up the Forest Hill group; design and composition, Robert Hestwood, instructor, 10; music theory, Harold Hestwood, instructor, 3; constructive tone production, music, Glenn-Estill, instructor, 17; comedia, Jean Burton, instructor, 3; landscape painting, M. De Neale Morgan, instructor, 7.

The total receipts of the session were \$987, and disbursements \$39.50. After paying the various instructors for their services, the club has a balance of \$98.70.

This is the best showing in a financial way that any year of summer school work has made.

SATURDAY, OCT. 3, 1925.

ARTISTS FORM CLASSES

On Thursday afternoon from 2 to 4 and on Monday evenings from 8 to 10 during the winter months, Carmel artists and students will assemble at Arts and Crafts Hall in classes, to study the nude.

This was decided upon at a meeting of a score of artists last Monday evening. The idea of classes to study the nude, the first time it has been attempted in Carmel, has met with enthusiasm, say Cornelius Botke.

Among those joining the classes are Eva Belle Adams, Jesse Arms Botke, Carrie H. Blackman, Helen C. Brown, Mrs. E. B. Chisholm, Julia M. Culbertson, Ida M. Curtis, Lucille Kiester, Edith Ward Hunt, Kate Matheson, M. De Neale Morgan, L. L. Peabody, G. Strong, E. Grace Ward, E. Walker, Cornelius Botke, Alfred E. Burton, Harold Knott, Johan Hagemeyer, Robert Hestwood, G. Molendyke, Clay Otto.

Cornelius Botke has been named monitor, and M. De Neale Morgan, assistant monitor. The classes will meet in Arts and Crafts Hall.

Plans are being considered for two morning classes in the clothed model.

SATURDAY, OCT. 10, 1925.

ARTS AND CRAFTS SEASON TO OPEN

The winter season of the Arts and Crafts theater opens on Friday and Saturday nights, October 30 and 31, with Bernard Shaw's comedy, "Captain Brassbound's Conversion." The production will be in the hands of Perry Newberry, and the more than forty men who make up the cast will be most of the familiar names in Carmel's dramatic history.

There is but one woman in the play, which takes place in the north of Africa, with a Moorish setting. Lady Cicely, a traveler, holds the strings of all the delightful situations which make up the laughable and very spectacular play.

SATURDAY, OCT. 17, 1925.

FORTHCOMING ARTS AND CRAFTS PLAYS

The Arts and Crafts have planned a season of dramatics at their theater that will last from November until May, with at least one play each month by local talent. Beginning with Bernard Shaw's comedy "Captain Brassbound's Conversion," scheduled for Friday and Saturday nights, November 6 and 7, a series of comedies will be given that includes "Seven Keys to Baldpate," "Peg o' my Heart," "Seventeen," "Daddy Long Legs," "Rollo's Wild Oat," "Come Out of the Kitchen," and other New York successes. The management of the theater has been given Perry Newberry, who is getting together a group of actors for these productions that will be well qualified to get most from the lines and situations. John Bartlett as stage manager, will assist in the building of the productions. New scenery is being constructed, and each play will be carefully staged to give it proper and adequate setting.

The cast for "Captain Brassbound's Conversion" is as follows:

Captain Brassbound.....Clay Otto
Lady Cicely Waynfleet.....Marie Gordon
Sir Howard Hallam.....Wm. Titmas
Felix Drinkwater.....Thomas Bickle
Leslie Rankin.....Alfred E. Burton
Redbrook.....John Bartlett
Johnson.....Gordon Greene
Osman.....Wm. L. Overstreet
Sheikh Sidi el Assif.....J. Gail Ramsey
The Cadi.....Wm. Vander Roest
Captain Kearney.....Wm. T. Kibbler

FAMOUS TRIO COMING

Making what is said to be their last tour of the United States, the Lieurance concert trio of Nebraska will appear at Arts and Crafts Theater on Sunday evening, October 25.

Thurlow Lieurance is a composer and pianist, Edna Wooley Lieurance soprano, and Hubert E. Small flutist. They offer an inspiring and interesting program and should have a full house.

One of the best known of Lieurance's compositions, who is noted for his songs based on Indian themes, is "By the Waters of Minnetonka."

SATURDAY, AUGUST 29, 1925

ARTS AND CRAFTS CLUB'S
LAST "AT HOME"

Tomorrow afternoon the Carmel Club of Arts and Crafts will hold the last Sunday "at home" for this season.

In addition to the attractive program planned there will be the added pleasure of a view of the Cornetius and Jessie Arns Botke and M. De Neale Morgan exhibit of paintings, which continues another week.

Miss Anna Forter will give an informal talk on the "Drama and Art in Present Day Russia." Miss Porter is singularly fitted to deal with this subject as she visited Russia in pre-revolutionary days, has traveled extensively in the country and spent last winter in the city of Moscow. Miss Porter has visited the schools of aesthetic and the theatres through special permission, as she took to Russia a new system of teaching music which the government schools were anxious to investigate.

Tea will be served and an informal visiting hour will close the afternoon, the last of a series of social and illuminating afternoons under the auspices of the Arts and Crafts Club.

Miss Eunice T. Gray is in charge of the afternoon and will be assisted by Mrs. Ralph Skene, Mrs. Dickenson, Mrs. Mary Martin, Miss Anne Martin and Miss Catherine Morgan. The hours are from three to five.

Sunday, Sept. 6—Opening of exhibit of work done by students in the art class of the summer school. Afternoons, one week, Arts and Crafts.

Tuesday, Sept. 8—Annual meeting of Carmel Club of Arts and Crafts.

Saturday, December 12, 1925.

ARTS & CRAFTS HALL LEASED

The Carmel Club of Arts and Crafts has leased the Arts and Crafts Theatre to George Miller Ball, Richard and Rhoda Johnson for one year. It will be under their sole management.

To provide a fund for the acquisition of scenery and equipment for the Arts and Crafts Theatre, John B. Jordan is giving a dance and card party at Pine Inn next Wednesday evening. Mrs. Furlong's orchestra has been engaged for the occasion. Fifty cents is the admittance price—everybody pays.

PROGRAM

SONGS

"Wild Bird."
"O'er the Indian Cradle." Lullaby. Sioux dialect.
"Canoe Song." Winnebago melody inserted.

LEGEND OF THE WEeping WATERS
SONGS

"By Weeping Waters." Fragments of Chippewa songs.
"Indian Spring Bird." (Si-Bi-La.) A charm song.
"Scene from an Indian Village."

NOTE—A Cheyenne flute call, a love song and a war-dance song are woven into a scene. The story is from Geo. Bird Grimell's Indian tales.

DEMONSTRATION OF INDIAN FLUTES
SONGS

"The Owl's Bleak Cry." A Cheyenne death song.
"Dying Moon Flower."

NOTE—The text was adapted by the author from a real romance and happening. Moon Flower was a maiden from the Tewa Pueblo Indians. She was dying. All the tribe forsook her except her lover, who was dying and his love song, repeating words of courage and comfort. When she was dying and hears the ghost's call, the tribe believes it is wrong to administer earthly aid, and so the dying is placed in the death place to await the end. The melody is a real love song recorded in 1912 by the author.

FLUTE FANTASIA

A Cheyenne melody used.

PUEBLO SONGS

"Lullaby from the Taos Pueblo Indians."
"A Pueblo Spring Song."

SONGS FROM THE YELLOWSTONE

"My Collie Dog."

"BY THE WATERS OF MINNETONKA"

Many persons know the legend of Minnetonka—how the two lovers of the Sun and Moon clans of the Sioux Indians, loving against tribal law, fled to escape torture, and let themselves sink together into the waters of the lonely Northern lake. The silver ripples, it is told, mourn above them, and the winds bear the cry afar. But in the song they will arise from the depths of the lake for you; you will hear the steady and regular beat of their paddles, and see the diamond spray drip off in the moonlight as they pass, once again, in their ghost-harmonies of the accompaniment, which rock to and fro on harp-cords, between the major key and its relative minor, in and out of that singular domain musicians know as the "added sixth" chord and its derivatives.

FINALE

Ceremonial Scene introducing the Invocation of the Sun God and the Fire Dance.

The following songs may be selected from "Songs From the Yellowstone": A Mountain Madrigal, The Eagle and the Lark, My Collie Dog, Farewell Cabin Mine.
Mrs. Lieurance is known among the Chippewa Indians as "Nah Mee," meaning Little Sister. She was kidnapped and adopted in the tribe in March, 1918. Peter Greensky, a Chippewa, gave her the name and officiated.

NOTE—Special Club Programs or Educational Programs will be submitted on request.

PATRONES AND PATRONESSES FOR LIEURANCE CONCERT
ARTS AND CRAFTS THEATER, SUNDAY, OCTOBER 25

MR. AND MRS. PHIL K. GORDON
MR. AND MRS. J. B. ADAMS
MR. AND MRS. RAY C. DE YOE
MR. AND MRS. FENTON P. FOSTER
MR. AND MRS. WILLIAM C. WATTS
MR. AND MRS. ALLEN GRIFFIN
MR. AND MRS. PAUL C. PRINCE
MR. AND MRS. JOSEPH W. HAND
MR. AND MRS. JOHN B. JORDAN
MR. AND MRS. HERBERT HERON
MR. AND MRS. JOSEPH F. HARTLEY
MR. AND MRS. THOMAS BICKLE
MR. AND MRS. D. W. WILLARD
MR. AND MRS. E. H. TICKLE
MR. AND MRS. W. L. OVERSTREET
DR. AND MRS. H. A. SPOEHR
DR. AND MRS. ALFRED E. BURTON
CAPT. AND MRS. C. N. OFFLEY
MRS. EDWARD A. KLUEGEL
MRS. ROBERTA LEITCH
MRS. SYDNEY YARD
MRS. KATHARINE VANDER ROEST CLARKE
MISS M. DENEALE MORGAN
MISS JOSEPHINE M. CULBERTSON
MISS IDA A. JOHNSON
MISS EUNICE T. GRAY
MISS ELLA M. SHAW
MISS MARGARET OFFLEY

Whatever Your Business Today, if It Interferes With the Carmel Circus, Attend the Circus

Today is holiday-time in Carmel. The Circus is in town. Up on the City lot the barkers and spieters are crying out their attractions. All sorts of luncheon dainties are set out under the trees. A great menagerie of ferocious beasts of Carmel's jungle-land are clawing the bars and pacing restlessly in their narrow cages. The Presidio Band boys are tuning up their instruments getting ready to lead the parade down the Avenue.

At 12 o'clock, the "Street in Tauris" opens. Peanuts, popcorn, hot dogs, side shows, booths, smell of sawdust, horses pawing and neighing, elephants trumpeting small boys hanging around the circus wagons, a band of real Gypsy fortune tellers

Go, Mat! They're coming down our block! Let's hurry up and get there! Oh, boy! some show Look out the pickpockets don't trick you

At 2 o'clock, down the Avenue with a mighty flourish goes the Marshal. After him lions, giraffes, rhinos, hippos, monkeys, bareback riders, trained geese, educated bears, clowns, soldiers, horses, circus flags flying, gay colors everywhere

At 2.30 the big tent show. Trained animals, equestrian stunts, dance of the clowns, rifle shooting, Wilder West Show, Living Sculptuary, Prize fighting, pink lemonade, peanuts agam, yell for your favorite racer, laugh until you fall off the grandstand at the clowns, kick the fellow who's sitting on your feet, hold your breath at THE GREAT FIRE LEAP and THE HUMAN PYRAMID that defies the laws of gravity

And then the grand concert. The world renowned jugglers the Josselyn Brothers in repertoire Madame Paderewski the infant Phenomenon Little Egypt, the Hootchie-Kootchie dancer

Eight o'clock in the evening, comes "The Mikado" in the Forest Theater. From 12 o'clock noon to 12 o'clock midnight, just one joyous round of gaiety.

Here's the Program of Events

1. Grand Entrance to the Ring.
2. Hippodrome Race—by the Presidio Troopers.
3. The Human Pyramid—Presidio Troopers.
4. Riders of History.
5. Trained lion and tiger, with Alberta Langley, the lion tamer.
6. The Fire Leap—Presidio Troopers.
7. Gwynne's Educated Geese.
8. The Balloon Race.
9. The Bending Stakes Race.
10. Monkey Drill.
11. Dance of the Clowns.
12. Hurdle Racers.
13. Senorita Arrudra Cyrl in bareback act.
14. Kit Carson Cooke, the Rifle Shark.
15. Tom Mix's Only Rival.
16. Follow Your Leader.
17. Clown Relay Race.
18. Educated Horses.
19. Buffalo Bettie Greene's Wilder West Show.
20. Braiding the Maypole.
21. Silver Cup Saddle Contest for riders under fourteen.
22. Austin James' Living Statuary.
23. Four-round prize fight of professional pugilists.

A grand Concert will immediately follow the Circus.

EDITH WARD HUNT
and
E. GRACE WARD

ANNOUNCE the OPENING of an EXHIBITION of THEIR PAINTINGS on SUNDAY AFTERNOON, AUGUST the SIXTEENTH, NINETEEN HUNDRED and TWENTY-FIVE at ARTS & CRAFTS HALL, and CARMEL-by-the-SEA. The PICTURES will be ON VIEW from THREE to FIVE P. M. from the SIXTEENTH to the TWENTY-FIRST. YOU ARE MOST CORDIALLY INVITED.

"Rip Van Winkle" to Have Splendid Cast

By One of It

Though maybe some of us are rather old to be called children, yet, after all, the Children of Carmel are presenting Rip Van Winkle, and will make either a success or failure of it. The one or two characters who seem real grown-up to the rest of us, don't feel any older than we do, and act quite as youthful. And there are plenty of us kids to make the average age way down into the teens. What with Jimmy Blackman and Kevin Wallace of Hendrick Hudson's pirate crew, and Barian Cator and Dorothy Drake, villagers, none of whom has years enough to load a birthday cake properly with candles, at one end of the age-list the Austin Jameses and Ralph Geddeses will have to hustle some gray hairs to upset the youthful balance.

It is a grown-up play, Joseph Jefferson used to be Rip Van Winkle, and his cast were most all men and women. But we are learning to act just like men and women, and Ralph Geddes is a dandy Rip. My papa says that he acts nearly as good as he remembers that Mr. Jefferson acted. And Christine Burton scolds him, and yanks him around by the hair, and treats him rough; she is Rip's wife, Gretchen.

The whole cast is as follows, only there will be a lot more girls and boys in it, whose names aren't here, because they haven't been asked yet, or something.

Rip Van Winkle, Ralph Geddes.
Gretchen Van Winkle, Christine Burton.
Meenie Van Winkle, Act I, Katherine Blackman.
Meenie Van Winkle, Act III, Ann Clute.

Derrick Von Beckman, Austin James.
Nicholas Vedder, David Lloyd.
Hendrick Vedder, Act I, Valentine Porter.
Hendrick Vedder, Act III, Theodore Criley, Jr.

Cockles, Scott Douglas.
Seth Slough, Francis Lloyd.
Jacob Stein, Ross Burton.
Katchen, Barbara O'Neill.
1st Villager, Mary Douglas.
2nd Villager, William Vander Roest.
Frau Vroom, Helen Yost.

Frieda Van Loon, Barian Cator.
Hansa Stein, Florence H. Brown.
Greta Maas, Dorothy Drake.
Fraulein Vroom, Quinette Cowan.
Dame Stein, Mary B. Cowen.
Fraulein Rensaler, Virginia Burton.
Dame Rensaler, Hildreth Taylor.
Frau Berger, Frances Brewer.
Frau Zeigler, Mofra Wallace.

Dame Von Helman, Anne Greene.
Fraulein Von Helman, Lois M. Wild.
Frau Von Bergmeister, Vera Basham.
Beta Slough, Ada L. Blackman.
Hilda Becker, Edler.
Capt. Hendrick Hudson, Wm. Brown.
1st Sailor, John Wood.
2nd Sailor, Bruce Cator.
3rd Sailor, George S. Jackson.
4th Sailor, Kevin Wallace.
5th Sailor, James Wasson.
6th Sailor, James Blackman.
7th Sailor, Chancellor G. Carter.
Argo, Spirit of the Mountains, Wm. Burton.
Leader of Dancers, Virginia Burton.
Leader of Village Men, John Bartlett.

Foster Scores Big Hit With "The Mikado"

Shades of the old Tivoli! Shades of Ferris Hartman! Shades of Grace Plaisted!

These and others passed in review in our mind's eye (and ears) at the Forest Theater last week during the performance of "The Mikado," so splendidly produced by Fenton P. Foster.

No element of a successful presentation was lacking. Nothing suffered by comparison. There was a good orchestra, beautiful costumes, an attractive stage set, fine singing and efficient acting. And in response to all of these there were two large and appreciative audiences.

Did space permit we would, with the program before us, go down the list of all the characters and say some nice things about them. But we shall only mention by name the high lights. However, had it not been for the splendid cooperation of those who are not mentioned, the high lights would suffer for lack of mention.

First and foremost it must be set down that John R. Pavilla, the little man from Pacific Grove, in the character of "Ko-Ko," did his big job in a thoroughly satisfactory manner. Perhaps his best bit was the rendition of the song, "I've Got Him on My List." Our old boyhood friend, Carroll Sandholt, surprised us. We were told that he could sing, but we thought that "Sally in Our Alley" was about his limit. Not so. There is no limit, think we, after hearing him sing the numbers called for in the part of Nanki-Poo.

Then there was George Dorwart. He was always—during the operetta—a dignified old grafter. In his voice he had that quality which suggested that he was trying to avoid paying income tax.

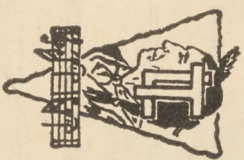
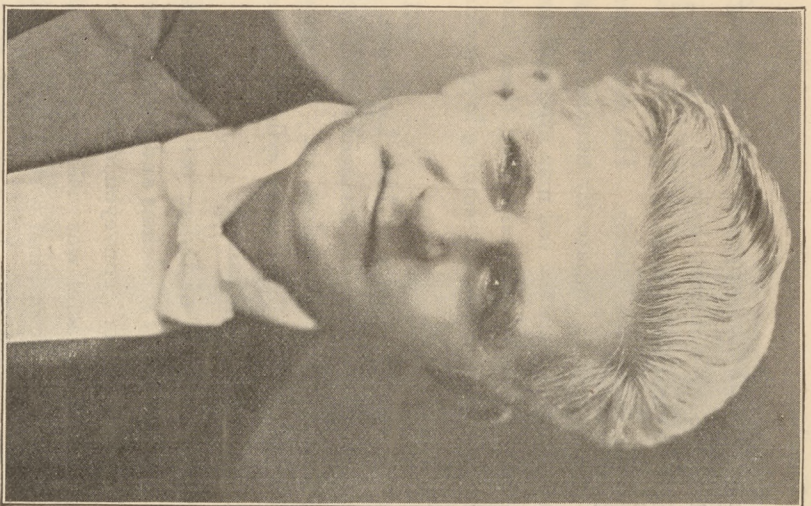
Perry Newberry and Stuart Work added much to the comedy, but as vocalists they are good stevedores.

Of the ladies, who sang and acted, two stood out—Marion Hawley of the Monterey Presidio and Eleanor Watson of Monterey. Miss Hawley was charming as "Yum Yum," singing professionally and acting not so professionally.

"Katisha" is a thankless role at best, but Miss Watson made of the character, especially in the singing, a vital and necessary part in the construction of the narrative.

**PATRONS AND PATRONESES FOR LIEURANCE CONCERT
ARTS AND CRAFTS THEATER, SUNDAY, OCTOBER 25**

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MISS MARGARET OFFLEY



**THURLOW
LIEURANCE**

From the "Washington Post"—Feb. 11, 1921.

INDIAN MUSIC PLEASES

Lieurance Recital in Costume Proves Great Success

What was perhaps the most unusual concert of the season took place at the Metropolitan Museum of Art on Thursday evening, when the Mu Phi Epsilon sorority presented Mr. ThurLOW Lieurance, pianist and singer, in a program of American Indian music. Many of these exquisite Indian songs, such as "By the Waters of Minnesota," have long been popular on the concert stage, but under the sympathetic treatment of the Lieurances several others were revealed to be of equal beauty. Great praise is due to the composer, whose labors have transmitted the primitive themes of the Indian chant into the highest musical harmonies, at the same time preserving the distinctly racial character of America's primitive music in the rhythm, in the swing from major to minor key and in the dignified simplicity of the lyrics.

Thursday evening's program consisted of four groups of songs, in which Mr. Lieurance displayed great skill as a pianist while "Nah Mee" sang to his accompaniment, receiving a background of additional effect from Mr. George B. Truett, who, as Edna M. Wooley, alias Mrs. ThurLOW Lieurance, gave these Indian songs in a manner that was a masterpiece of artistry. Her voice is unusually rich and colorful in its lower register, and she gave most capable expression to the folk songs of Sioux and Chippewa and Cheyenne, with her Indian costumes and statuesque appearance making a most pleasing picture.

From "The Washington Times"—Feb. 11, 1921.

**INDIAN MUSIC RECITAL GIVEN BY EDNA WOOLEY
Wife of Noted Composer Charms Masonic Auditorium Audience**

From the "Washington Star"

One of the unique, most interesting and delightful programs heard in Washington, D. C., was the features of last evening's concert was the music presented by the audience who stayed until the close, never losing interest and occasionally breaking into applause. The program was a close of the concert Mr. and Mrs. Lieurance and their assistants received an ovation, the progressive musicians of Washington being quick to seek the acquaintance of this music-historian, who is doing so much to preserve the traditions of the first Americans.

"Pacific Coast Musician," San Francisco, Dec. 9, 1922.

On this occasion he merited an appreciation not only as composer, but also as pianist and accompanist. He is one of the most interesting lecturers and illustrators of music we have ever reached.

"The San Francisco Times," Nov. 24, 1922.

The evening was an educational event in its presentation of beautiful melodies, well sung and intelligently interpreted.

"Los Angeles Times," Dec. 8, 1922.

Songs and music setting forth the legends, traditions, joys, pathetic yearnings and sorrow of the red man came to his listeners last night like a drink of cool spring water to the weary traveler along the Season's Musical Way.

From the "San Antonio Express"—Feb. 24, 1921.

A large audience left Beethoven Hall last night with a vastly increased knowledge and interest in Indian folk lore and music, together with a deep-seated regard and gratitude for ThurLOW Lieurance.

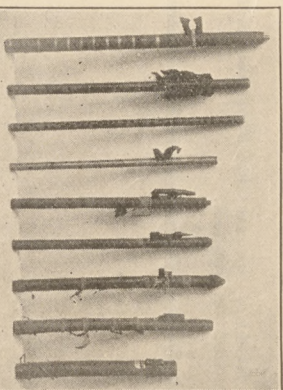
James Francis Cooke, Editor of "The Etude"—March 4, 1921.

"The success of the program given by Mr. and Mrs. ThurLOW Lieurance and their associates in Philadelphia was a matter of comment among the Philadelphia Music Teachers for no considerable time. Everybody was delighted. Many of the best known teachers were present and expressed themselves in terms of the greatest enthusiasms in regards to Mrs. Lieurance's voice. The entire program was most artistic and most interesting."

Mr. ThurLOW Lieurance:

You are the musical mouthpiece of the American Indians. I stand ready to help you in your research work. Being an Indian myself, I want you to do all the work you can in your short lifetime. Preserve our songs. They are our spiritual life.

Respectfully,
CHAS. CURTISS,
U. S. Senator from
Kansas.



Used in the Lieurance Concerts

Whatever Your Business Today, if It Interferes With the Carmel Circus, Attend the Circus

Today is holiday-time in Carmel. The Circus is in town. Up on the City lot the barkers and spiclers are crying out their attractions. All sorts of luncheon dainties are set out under the trees. A great menagerie of ferocious beasts of Carmel's jungle-land are clanking the bars and pacing restlessly in their narrow cages. The Presidio Band boys are tuning up their instruments getting ready to lead the parade down the Avenue.

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Frau Zeigler, Mofra Wallace.

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"Katisha" is a thankless role at best, but Miss Watson made of the character, especially in the singing, a vital and necessary part in the construction of the narrative.

A Perspective

By Alfred Fletcher

THE personality of the composer, with the strong features offset by heavy iron-gray hair, the clear-cut, vascular wording, the naturally dramatic manner and whimsical interplay, crept to familiar liking. His exposition of the process of taking a bald, apparently unmusical aggregation of cries, the form in which the red man utters his songs, and by the alchemy of genius transforming them into tender lullabies, stirring war chants and winning love melodies, was a revelation.

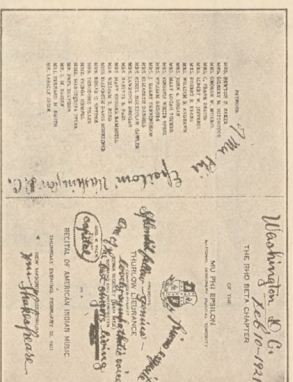
That is a very rare voice of Mrs. Lieurance, so spontaneous, unforced, clear with the nuances woven into skillful pattern with seemingly no conscious art. Not once did she strive after the "big tone," yet every syllable carried to the farthest nook of the auditorium.

Lieurance's analysis of Indian melodies aroused keen interest with Boise Valley musicians and the several numbers from the "Green Timber" conveyed conviction that, while the trace of Indian character was visible in them, this truth, directness as well as charm, that wistful beauty which pervades his Indian compositions, have served to enrich a class of songs of the whites—the outdoor, free, nature-mood recording—and may mark an era in America music.

Words of Commendation

WILLIAM SHAKESPEARE, the most eminent living voice teacher, was at the concert. He wrote on his program the following and signed and sent it up to me of the performers:

"Thurlow Lieurance—'Splendid fellow—genius—piano work exquisite.' Edna Wooley Lieurance—'Beautiful singer—lovely—sympathetic—One of the very best voices living.' George B. Tack—'Capital'—'A remarkable program and wonderfully performed. Ensemble splendid.'"



Official members of the Bureau of Ethnology attended.

Officials from the Indian office in attendance.

"The only concert that really stirred Washington this season."

Dorothy Wason, Editor of "The Triangle," Official Mu Phi Epsilon Magazine, "A concert that stirred Washington," "Successful financially and artistically."

Edna Wooley-Lieurance

Assists

Thurlow Lieurance

by

Dramatizing

and

Singing

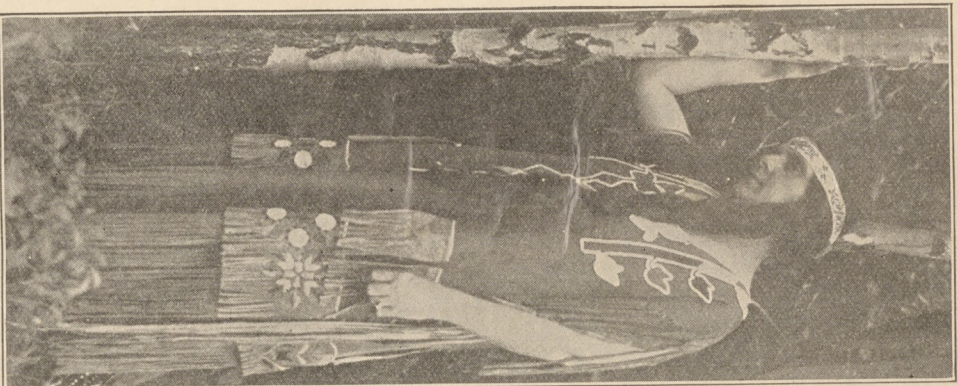
Traditionally

Correct

His

Songs

Edna Wooley-Lieurance sings with excellent diction and convincing expression . . . mezzo soprano, fine as to quality and true as to pitch.
—Pacific Coast Musician.



The beautiful costumes worn by Edna Wooley-Lieurance add to the dramatic effects of her interpretations. Beautiful and traditionally old dresses, trimmed with rare beads, wampum, ermine, made of elk, deer and beaver.

E. F.

THURLOW LIEURANCE

Available for Concerts of
His Own Compositions

Address care of
THEODORE PRESSER CO., Philadelphia, Pa.

From the "Washington Post"—Feb. 11, 1921.

INDIAN MUSIC PLEASURES

Lieurance Recital in Costume Proves Great Success

What was perhaps the most unusual concert of the season took place at the Masonic Auditorium last Thursday evening, when the Mu Phi Epsilon sorority presented Mr. Thurlow Lieurance, composer-pianist, and "Nah Mee," soprano, in a program of American Indian music composed by Mr. Lieurance. Many of these exquisite Indian songs, such as "By the Waters of Minnetonka," have long been popular on the concert stage, but under the sympathetic treatment of the Lieurances several others were revealed to be of equal beauty. Great praise is due to the composer, whose labors have transmitted the primitive themes of the Indian chant into the highest musical harmonies, at the same time preserving the distinctly racial character of America's folk songs in the simplicity of the lyrics.

Thursday evening's program consisted of four groups of songs, in which Mr. Lieurance displayed great skill as a pianist while "Nah Mee" sang to his accompaniment, receiving a background of additional effect from Mr. George B. Tack's flute. "Nah Mee," alias Edna Wooley, alias Mrs. Thurlow Lieurance, gave these Indian songs in a manner which revealed her ability, not only as a singer, but also as an interpreter of great dramatic interest. Her voice is unusually rich and colorful in its lower register, and she gave most capable expression to the folk songs of Sioux and Chippewa and Cheyenne, with her Indian costumes and statuesque appearance making a most pleasing picture.

From "The Washington Times"—Feb. 11, 1921.

INDIAN MUSIC RECITAL GIVEN BY EDNA WOOLEY
Wife of Noted Composer Charms Masonic Auditorium Audience

From the "Washington Star."

One of the unique, most interesting and delightful programs heard in Washington. One of the features of last evening's concert was the number of Indians in the audience who stayed until the close, never losing interest, and occasionally nodding to each other in evident approval. At the close of the concert Mr. and Mrs. Lieurance and their assistant received an ovation, the progressive musicians of Washington being quick to seek the acquaintance of this music-historian, who is doing so much to preserve the traditions of the first Americans.

"Pacific Coast Musician," San Francisco, Dec. 9, 1922.

On this occasion he merited an appreciation not only as composer, but also as pianist and accompanist. He is one of the most interesting lecturers and illustrators of music we have ever reached.

"The San Francisco Times," Nov. 24, 1922.

The evening was an educational event in its presentation of beautiful melodies, well sung and intelligently interpreted.

"Los Angeles Times," Dec. 8, 1922.

Songs and music setting forth the legends, traditions, joys, pathetic yearnings and sorrow of the red man came to his listeners' last night in the drink of cool spring water to the weary traveler along the Season's Musical Way.

From the "San Antonio Express"—Feb. 24, 1921.

A large audience left Beethoven Hall last night with a vastly increased knowledge and interest in Indian folk lore and music, together with a deep-seated regard and gratitude for Thurlow Lieurance.

James Francis Cooke, Editor of "The Etude"—March 4, 1921.

"The success of the program given by Mr. and Mrs. Thurlow Lieurance and their assistants in Philadelphia was a matter of comment among the Philadelphia Music Teachers for no considerable time. Everybody was delighted. Many of the best known teachers were present and expressed themselves in terms of the greatest enthusiasms in regards to Mrs. Lieurance's voice. The entire program was most artistic and most interesting."

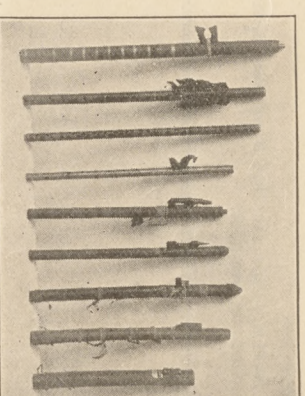
Mr. Thurlow Lieurance:

You are the musical mouthpiece of the American Indians. I stand ready to help you in your research work. Being an Indian myself, I want you to do all the work you can in your short lifetime. Preserve our songs. They are our spiritual life.

Respectfully,

CHAS. CURTISS,
U. S. Senator from
Kansas.

GENUINE INDIAN FLUTES



Used in the Lieurance Concerts

Whatever Your Business Today, if It Interferes With the Carmel Circus, Attend the Circus

Today is holiday-time in Carmel. The Circus is in town. Up on the City lot the barkers and spiclers are crying out their attractions. All sorts of luncheon dainties are set out under the trees. A great menagerie of ferocious beasts of Carmel's jungle-land are clanking the bars and pacing restlessly in their narrow cages. The Presidio Band boys are tuning up their instruments getting ready to lead the parade down the Avenue.

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Arts and Crafts Theater

Friday, June Nineteenth Saturday, June Twentieth

"Tea for Three"

An Angle on the Triangle

By

ROI COOPER MEGRUE

By Special Arrangement With Banner Play Bureau

CHARACTERS

Philip	Arthur Cyril
Doris	Marian Daniels
Carter	William Vander Roest
Draycott	Anne Clute
Austin	Harold Gates
Waiter	Gordon Greene
Lady Olga	Herself

Act I. Scene 1—A table for two; corner of a fashionable restaurant.

Act I. Scene 2—Living room at the Carters' home.

Act II. Scene—Philip's rooms.

Act III. Scene same as Scene 2; Tomorrow afternoon.

The gowns worn by Miss Daniels in the first and third acts furnished by the Cinderella Shop

Properties	Bruce Monohan	Direction	Arthur Cyril
		Lighting	David Prince

Coming Attractions

Now Playing—"Boccaccio's Untold Tale." Theatre of the Golden Bough.
 Sunday next—"Carmel Follies." Theatre of the Golden Bough.
 July 2, 3, 4—"Iphigenia in Tauris." Greek drama. Forest Theater.
 July 2 and 3 (matinee on 4th)—"Merton of the Movies," spoken drama. Theatre of the Golden Bough.
 July 6, Monday—Opening of Arts and Crafts Summer School.
 July 25, Saturday afternoon—Arts and Crafts Annual Circus. City Park.
 July 31, Aug. 1—"The Mikado." Forest Theater.
 August 14, 15, Friday and Saturday—"Rip Van Winkle." Forest Theater.

Carmel Pine Cone Press

SATURDAY, JUNE 27, 1925

"Tea for Three" Leaves Good Taste

By Louise H. Conger

Those who had the pleasure of seeing "Tea for Three" at Arts and Crafts Theater last Saturday night will agree with us, no doubt, that it is seldom staged a finished production has been staged in Carmel, unless we except "Outward Bound" at the Golden Bough. Judging by the enthusiastic applause they were all of one mind. Marian Daniels' clever interpretation of Doris, the wife, hadn't an amateur note in it. While Arthur Cyril, as Philip, the friend of Doris and her husband, was as fine a handling of a difficult part as one would wish to see. A play depending for the most part on the subtle unfolding of moods could not have had so real an interpretation by the inexperienced.

William Vander Roest as Carter, Doris' husband, showed a complete understanding of his role, the many moods of a very moody man, all of which were sincerely interpreted.

The minor parts, Draycott the serving maid, Austin the valet and the waiter, were well done by Anne Clute, Harold Gates and Gordon Greene. Last, but not least, Lady Olga was acted with naturalness and absolutely no make-up by a lady whose modesty forbids her name to appear in print—very old-fashioned, indeed.

The settings, all interiors, were simple but most attractive, and plenty of tea was consumed by the cast.

SATURDAY, JULY 18, 1925

BATIK WORK EXHIBITED AT ARTS AND CRAFTS HALL

Last Monday evening, William J. Barry, of Hollywood, gave Carmel the pleasure of viewing his beautiful examples of batik work at Arts and Crafts Hall. He has studied the history and art of batik at the Columbia University in order that he might instill into his designs some of the charm which characterizes the really good examples of this work. He is well known in Hollywood for his beautiful interior period designs for motion picture sets. It is said that his wall panels are so lovely that rooms have been built around them. This is not hard to believe, for where movies are made, unusual things are done for the sake of art.

The collection of one hundred pieces of this work, which Mr. Barry has with him, required one year to complete. This includes many long-fringed silk shawls of beautiful shades batiked in original and colorful designs, which were shown to great advantage by a group of twelve or more pretty young girls, among whom were: Miss June Delight, a dancer of Fresno and San Francisco, Miss Eleanor Motewarr, Miss Anne Clute, Miss Bernice Bidwell, Miss Elsa Uppman, Miss Constance Heron, Misses Christine and Virginia Burton, Miss Moira Wallace, and Mrs. Joseph Gooch of New York, and others. Mrs. Florence G. Moore was the principal model.

A pleasing program was given with the aid of Sterling Hunkins, 'cellist, Joe Walters, violinist, and Mrs. Romayne Hunkins, accompanist. Miss June Delight and Christine and Virginia Burton danced, accompanied by Harold Hestwood at the piano, who also accompanied John Uppman in his songs.



THE FIRST PLAY OF THE SIXTEENTH
 SUMMER FESTIVAL IN THE FOREST
 THEATER AT CARMEL-BY-THE-SEA
 CALIFORNIA: ON THE EVENINGS OF JULY
 SECOND THIRD AND FOURTH 1925: THE
 IPHIGENIA IN TAURIS OF THE GREAT
 GREEK DRAMATIST EURIPIDES: IN THE
 INSPIRED TRANSLATION OF GILBERT
 MURRAY: PRODUCED BY HERBERT HERON
 IN A SETTING DESIGNED BY ALFRED
 E. BURTON

Mr. Barry closed the evening with a short talk on the art of making batik. Much credit is due Mrs. Ralph Davison Miller for making this affair possible, as it was she who sponsored and promoted this delightful evening exhibition and entertainment.

Former Vice Consul Joins Carmel Colony

Mr. George L. Cooper, who for four years was American Vice Consul at Lima, Peru, S. A., arrived recently in Carmel and plans to spend the summer months here. Mr. Cooper is a writer and a lecturer on South America.

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Arta and

Friday, June Nineteer

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An Ang

ROI CC

By Special Arrange

Philip
Doris
Carter
Draycott
Austin
Waiter
Lady Olga

Act I. Scene 1—A tat
restaurant.
Act I. Scene 2—Living
Act II. Scene—Philip
Act III. Scene same a

The gowns worn by M
furnished

Direction
Properties..... Bruce Mono

Con
Now Playing—"Bocaccio's U
Sunday next—"Carmel Foll
July 2, 3, 4—"Iphigenia in 7
July 2 and 3 (matinee on 4th
Theatre of the Golden
July 6, Monday—Opening of
July 25, Saturday afternoon—
July 31, Aug. 1—"The Mik
August 14, 15, Friday and Sat

Carl

CHARACTERS OF THE PLAY

IPHIGENIA, eldest daughter of Agamemnon, King of Argos; sup-
posed to have been sacrificed by him to Artemis at Aulis
when the Greek fleet sailed for Troy.....BLANCHE TOLMIE

ORESTES, her brother; pursued by Furies for killing his
mother, Clytemnestra, who had murdered Agamemnon on
his return from the Trojan war ten years later...RALPH GEDDES

PYLADES, Prince of Phocis, friend to Orestes.....ELWOOD DEKKER

THOAS, King of Tauris, a savage country beyond the Sym-
plégadesCHARLES P. DEEMS

A HERDSMAN.....WILLIAM S. COOPER

A MESSENGER.....HERBERT HERON

The Goddess PALLAS ATHENA.....SUSAN PORTER

CHORUS

of captive Greek women, handmaids to Iphigenia

Genevieve Downs, Leader of the Chorus

Martha Farwell
Christine Burton
Celia Harris
Moira Wallace
Eleanor Moore
Winifred Davies
Betty Sheppard
Carmelita Pepper
Gwyneth Willner
Anne Clute
Gladys Harvey
Elizabeth Alcott
Barbara Haskins
Edith Dickinson
Bruce Monahan
Alice Pepper

ATTENDANTS

Valentine Porter
David Lloyd
William Brown
Elizabeth Sampson
Stanislas Heron

SOLDIERS

James Hopper, Jr.
Lynn Williams
Harold Gates
Theodore Criley, Jr.
Alexander Gibson
Gordon Greene
Francis Lloyd
David Prince
Clay Otto

The period of the play is that uncertain time after the fall of
Troy.

The scene is a barbaric temple on a desolate sea-coast in the
land of Tauris.

ORCHESTRA

Josef Walter, Conductor

Violins
Mary Chamberlain
William Grasse
Marion Hawley
D. C. Hawley
Felix S. Yangco
Viola
Alice Meckenstock
Cellos
Sterling Hawkins
D. T. Dykstra
Contrabass
Fenton P. Foster
Flutes
T. G. Morgan, Jr.
Veren L. B. Stalter
Clarinet
David B. Pelter
Horn
James P. Cronin
Cornet
A. Lippmann
Trombone
Joseph E. Singer

The play produced under the direction of Herbert Heron

Assistant Producer: Susan Porter

The setting designed and built by Alfred E. Burton
Assistants: Albert Molendyk and Gertrude Mackay

The statue of Artemis modeled by Jo Mora

The lighting in charge of Carl Cherry

Assistants: Alberta Langley and Gordon Greene

The costumes in charge of Helena Heron

Assistants: Dorothy Cooper and Bernice Fraser

The stage management by William S. Cooper

The poster designed and cut in wood by Alfred E. Burton

Publicity in charge of Nelson Valjean

Business management by William T. Kibbler

Ticket sale in charge of Thomas Bickle

Assistants: Robert G. Leidig and Catherine Smit

Costumes from Goldstein and Company, San Francisco

General assistance given by

Lewis Josselyn
Francis Lloyd
Elwood Dekker
Esther Teare
David Alberto
Ross Burton
Martha Farwell
Constance Heron
John B. Jordan

At the Theater of the Golden Bough

Thursday and Friday Evenings, July 2 and 3
and Saturday Matinee, July 4th

MERTON OF THE MOVIES

Bernice Bidwell, Miss Elsa Uppman,
Miss Constance Heron, Misses Chris-
tine and Virginia Burton, Miss Moira
Wallace, and Mrs. Joseph Gooch of
New York, and others. Mrs. Florence
G. Moore was the principal model.

A pleasing program was given with
the aid of Sterling Hunkins, 'cellist,
Joe Walters, violinist, and Mrs.
Romayne Hunkins, accompanist. Miss
June Delight, and Christine and Vir-
ginia Burton danced, accompanied by
Harold Hestwood at the piano, who
also accompanied John Uppman in his
songs.

Mr. Barry closed the evening with
a short talk on the art of making batik.
Much credit is due Mrs. Ralph
Davison Miller for making this affair
possible, as it was she who sponsored
and promoted this delightful evening
exhibition and entertainment.

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Arts and Crafts Theater

FRIDAY AND SATURDAY
NOVEMBER 6 AND 7, 1925
EIGHT-THIRTY P.M.

"Captain Brassbound's Conversion"

by George Bernard Shaw

THE CAST

Captain Brassbound	Clay Otto
Missionary Rankin	Alfred E. Burton
Drinkwater	Thomas Bickle
Lady Cicely Wayneffete	Marie Gordon
Sir Howard Hallam	William Titmas
Marzo	Dr. R. A. Kocher
Redbrook	Elliott M. Durham
Johnson	Gordon Greene
Osman	Robert G. Leidig
Sidel Assif	John B. Jordan
The Cadi	William Vander Roest
Bluejacket	Herbert Heron
Captain Kearney	William T. Kibbler
Arabs Porter, Hassan,	J. Gales Ramsey
Brassbound's Crew	M. M. Wilde, Albert Somerville,
Sidi's Arabs	E. Virgil Smith, Frederick O. Robins,
	J. F. Hartley, J. Gales Ramsey,
	Cornelius Botke, Gilead E. Peet
Cadi's Arabs	Cherry, Louis Streiker, David Prince, Carl
	Louis Streiker, Gordon Campbell, Charles
A. Watson, C. S. Hoehn, A. Molendyk, F. O. Ballou,	
U. S. Naval Officers	Capt. C. N. Offley, Arthur T. Shand,
	Dio Dawson
U. S. Bluejackets	Louis Streiker, Jesse L. Williams

The play takes place in Morgador, on the coast of Morocco. Acts I and III are laid in the Missionary's Garden; Act II, in an old Arab castle in the Interior.

The Club's Symphonic Six, will play the following:

"Chacone"	Durand	Viola
"Abandonado"	Posadas	Bass
"Minuet"	Boccherini	Cello
"Manzanillo"	Robyn	
"Ballet Egyptien"	Cady	
Exit	"Remembering"	
Marion Hawley	Alice Meckenstock	
Cap't. Donald Hawley	F. P. Foster	
Carrol Turner	Tjalting Dykstra	

Plue Cone Aircraft Printery : Carmel

REM'S PLAY GOES OVER BIG

Scores and scores of kiddies, seated on rugs before the stage in Arts and Crafts Hall, had their fill of thrills on the afternoon of Christmas day. They came in response to Rem's invitation to meet "The Gingerbread Man."

Before the Gingerbread Man (of the Hour) appeared, George Ball, Helen Judson, Stewart Woolcott and the Josselyn brothers entertained the children—and some grown-ups.

In the play, "The Old Lady Who Lived Alone," (except for a black cat) was excellently portrayed by Rhoda Johnson, attired in an old-fashioned costume. Of course Rem, with reinforced whiskers, made a fine "Santa Claus." Ernest Schweninger was the floppy "Gingerbread Man."

SMALL CROWD — GOOD TIME

What was lacking in numbers at the Twelfth Night dance given for the benefit of the local Humane Society at Arts and Crafts Hall last Wednesday night was more than made up for by the good time enjoyed by those who did attend. Especially interesting was the cutting of the Twelfth Night Cake by Doctor Hartley and Ralph Skene. Baked in the cake was a thimble for bachelorhood, a coin for prosperity, a ring for marriage, and 10c for wealth.

Saturday, February 20, 1926.

ARTS AND CRAFTS CLUB HEARS DR. WETHERILL

The members of the Carmel Club of Arts and Crafts were given a rare treat Thursday evening when Dr. H. G. Wetherill, of Monterey, gave a travelogue on Italy and Sicily, during which a number of beautiful and interesting lantern slides were shown. Many of them handsomely colored.

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SATURDAY, APRIL 24, 1926.

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The cast is as follows:

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Lorna Webster	Marian Todd
James Godfrey	G. Y. Williams
Rogers, Vantine's footman	Geo. Ball
Parks, Vantine's butler	Tom Bickle
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Inspector Grady	Elliott Durham
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Summer School of Art Carmel, California

13th
SEASON



June 1
to
August 29

Nineteen
twenty-
six

Carmel Club of Arts and Crafts
CARMEL-BY-THE-SEA
CALIFORNIA

MEMBERS' NIGHT
ARTS AND CRAFTS HALL

Tuesday May 19, 1925

8 O'clock

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Arts and Crafts Theater

FRIDAY AND SATURDAY
NOVEMBER 6 AND 7, 1925
EIGHT-THIRTY P. M.

"Captain Brassbound's Conversion"

by George Bernard Shaw

THE CAST

Captain Brassbound	Clay Otto
Missionary Rankin	Alfred E. Burton
Drinkwater	Thomas Bickle
Lady Cicely Waynefflete	Marie Gordon
Sir Howard Hallam	William Titmas
Marzo	Dr. R. A. Kocher
Redbrook	Elliott M. Durham
Johnson	Gordon Greene
Osman	Robert G. Leidig
Sidiel Assif	John B. Jordan
The Cadi	William Vander Roest
Bluejacket	Herbert Heron
Captain Kearney	William T. Kibbler
Arab Porter, Hassan,	J. F. Hartley, J. Gales Ramsey,
Brassbound's Crew	M. M. Wilde, Albert Somerville,
	E. Virgil Smith, Frederick O. Robins,
Sidi's Arabs	J. F. Hartley, J. Gales Ramsey,
Cadi's Arabs	Colden Whitman, David Prince, Carl
Cherry, Louis Streiker,	Gordon Campbell, Charles
Louis Streiker,	Gordon Campbell, Charles A.
A. Watson, C. S. Hoehn,	A. Molendyk, F. O. Ballou,
U. S. Naval Officers	Capt. C. N. Offley, Arthur T. Shand,
	Dio Dawson
U. S. Bluejackets	Louis Streiker, Jesse L. Williams

The play takes place in Morgador, on the coast of Morocco. Acts I and III are laid in the Missionary's Garden; Act II, in an old Arab castle in the Interior.

Arts and Crafts Club of Carmel

Announces

Children's Classes

under the direction of

Virginia Tooker

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Classwork

Instruction in pictorial design and composition in color, wood block, batik and various crafts. The membership will be limited in number, and to children between the ages of five and fourteen. The class will be held in the Arts and Crafts Club House on Tuesday, Wednesday and Thursday, from 9 to 12 o'clock.

Tuition Fees

Payable in advance

FOUR WEEKS	\$12.00
EIGHT WEEKS	\$20.00
THREE MONTHS	\$30.00

Registration of students and payment of tuition may be made to Virginia Tooker, at Arts and Crafts Club House on Ninth and Casanova, Tuesdays, Wednesdays and Thursdays, between ~~two and three~~ ^{11 and 12} o'clock; or by mail to Box 483, Carmel.

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ARTS & CRAFTS THEATER

Monday, January 12, 1925
8:15 P. M.

A LECTURE ON CONTEMPORARY POETRY

By
Robert Roe
Recipient of the Friday Club prize

for
"A Sailor's Note Book"

After the lecture an informal
reception with refreshments in the
Old Arts & Crafts Hall.

Tickets for sale at the door.
Admission fifty cents.
No reserved seats.

The enclosed members ticket is
for your use.

SATURDAY, MAY 2, 1925

*Pt. Lobos Acquisition
Discussed by Citizens*

A well-attended meeting of Carmel residents and others was held at Arts and Crafts Hall last Saturday evening to discuss matters relating to the acquisition by the state or by the federal government of the Point Lobos property, now owned and conducted by A. M. Allen.

The meeting was called to order by W. L. Overstreet and Miss Eunice I. Gray was requested to act as secretary.

So far as the desires of Mr. Allen and his family are concerned, it was emphatically stated by Mrs. Caroline Hollis that "they would not sell at any price. It is the Allen girls' home and they will fight to the last ditch to retain it." This opinion was concurred in by Julian Burnett, Mr. Allen's son-in-law.

Professor Charles B. Wing, who had much to do with the state taking over the Big Basin park, was unable to be present, but Professor Samuel Seward presented some data on the subject prepared by Professor Wing.

The proponents of the proposal to acquire the property have no fault to find with the manner in which the Point Lobos property is now conducted, but they want some assurance that the same care will be exercised when the land passes out of the hands of the Allen family, and this is their motif for state or federal ownership and management.

Following considerable discussion, indulged in by Perry Newberry, George Blackman, Dr. Seward, Julian Burnett, Dr. Alfred E. Burton, and others, a motion was adopted to appoint an executive committee to look into all phases of the matter.

The committee is composed of: Phil K. Gordon of Carmel, Allen Griffin of Monterey, W. T. Kibbler of Carmel, W. G. Hudson of Monterey, Dr. A. E. Burton of Carmel, and W. J. Gould of Pacific Grove.

When the committee is ready to report, a public meeting will be called.

Arts and Crafts Theater

Friday, May Eighth Saturday, May Ninth

THE BOULEVARD PLAYERS
OF SAN LEANDRO

In a Program of
THREE ONE-ACT PLAYS

WILBUR S. TUPPER, Director

THE FLORIST SHOP
Comedy by WINIFRED HAWKRIDGE

Characters

Maude, the Bookkeeper.....Janet Peacock
Henry, the Delivery Boy.....Rollon Parker
Slovsky, the Proprietor.....Richard Nething
Miss Wells, a Timid Spinster.....Agnes Trumbly
Mr. Jackson, Her Fiance.....Edwin Haskell
The action takes place in Slovsky's florist shop, on a bright April morning. Time, the present.

WATERLOO

Play by CONAN DOYLE

Characters

Corporal Gregory Brewster, "the straggler".....Wilbur S. Tupper
Sergeant Archie McDonald, R. A.....Edwin Haskell
Colonel James Midwinter.....Richard Nething
Norah Brewster, the Corporal's grand niece.....Sarah Patrick
Scene, the Corporal's lodgings in a small house in Woolwich, England, June, 1881.

BETWEEN THE SOUP AND THE SAVORY
Comedy by GERTRUDE JENNINGS

Characters

Maria, the Cook.....Evelyn Reeves
Ada, the Parlormaid.....Frances Smith
Emily, the Kitchenmaid.....Enid Remick
Action takes place in the kitchen during the serving of dinner. Time, the present.

Floral decorations, courtesy of The Bloomin' Basement

Properties.....Bruce Monohan Lighting.....Gordon Greene
Stage Manager.....David Prince Management.....Arthur Cyril

Arts and Crafts Theatre

Carmel

Jan 30 & 31
1925

GEORGE MILLER BALL

Presents

THREE ONE-ACT PLAYS

Friday-Saturday, January 30-31

THE BRINK OF SILENCE

By Esther Gailbreith

MacCready . . . Winsor Josselyn
Cole . . . Frederick R. Bechdolt
Johnson . . . Charles L. Berkeley
Darton . . . George M. Ball
Scene—A cabin on the Antarctic Circle

DREGS

By Frances Pemberton Spencer

Nance . . . Katharine Cooke
Jim . . . George M. Ball
The Boy . . . Mojlan Fox
The Detective . . . Frederick R. Bechdolt
A scene in a New York tenement

(The above plays under the personal direction of Mr. Ball)

THE RENTED RANCH

By Rem

Marionettes . . .
Seth . . . Talbert Josselyn
Anna . . . Rhoda Johnson
David . . . Ernest Schweninger
Dunsmore . . . John K. Turner
Santa Anna . . . Katharine Cooke
Stringmen . . .
Jimmy . . . James Hopper
Lee . . . L. E. Gottfried
Dick . . . Richard W. Johnson

Carmel Pine Cone Press

One-Act Plays Are Well Received

By L. enjoyed It
Carmel was again treated to a triple bill of entertainment at the Arts and Crafts Theatre last Friday and Saturday evenings. The brief review of the offering, which follows, is based upon Saturday night's performance, which, the critic is convinced, was a vastly better presentation than on the preceding night.

The comedy "Sham" was cleverly acted by all the people, with George Ball calmly and unassumingly taking the center of the stage throughout. He was, every bit the polite and courteous that he was supposed to be.

The operetta, "Pepe et Tita," with Roberta Leitch's lovely soprano voice and Blanche Tolmie's splendid direction took the audience by storm, with their delightful singing and perfect French enunciation. The story was capably told by Susan Porter, which enlightened the audience a great deal as to what was going on.

But the "Sire de Maltrou's Door" was the crowning triumph of the evening. The moment the curtain went up, the perfect setting, perfect costuming, immediately brought audible admiration from the spectators. George Ball had changed as if by enchantment, from the dapper young man to the old, proud head of the House of Maltrou. Gladys Vander Rost was the very personification of beauty in her lovely wedding gown, and Winsor Josselyn also excited admiration.

The entire cast lived their parts. The change in all of them from light comedy to serious drama was remarkable.

Concerning the operetta, a word of commendation should be said for the splendid musical accompaniment rendered by Irene Campbell Cator and Mrs. Olivia Warfield.

Two Comedies and a Two-Part Operetta

The complete program for the month offering at the Arts and Crafts Theatre is as follows:

A striking one-act comedy entitled "Sham," by Frank G. Thompson, will open the evening's entertainment. This will be followed by "The Sire de Maltrou's Door," an adaptation from a story by Robert Louis Stevenson. Both of these will be staged and directed by Mr. George M. Ball, who put on and acted in last month's plays, and who prior to that did excellent work at the Golden Bough.

The third number on the program will be a distinct novelty, in which Blanche Tolmie and Roberta Leitch will sing the only two parts—an operetta called "Pepe Et Tita."

Seats will be sold by Tom Bickle, beginning next Monday.

Valentine Awaits You at Arts and Crafts

Pine Needle: "Mr. Dan Cupid, who is engaged somewhere—not here—in the manufacture of Love, is occupying a house in Carmel for the week-end."

This gentleman is an old friend of many of the Carmel residents and there will be several social diversions held in his honor, among them a party to be given by some of his admirers at Arts and Crafts hall this afternoon.

Mr. Cupid has sent to his factory for an extra supply of quivers, and the ladies who are acting as hostesses are asking for a large donation of hearts. If you're satisfied with your heart and don't wish to exchange it for another or to have it used as a target, you can bring your pocket-book and extract a dollar therefrom, which will entitle you to play cards or mah jong.

It's to be a very happy afternoon. Of course Mr. Cupid will be in personal attendance and guarantees that everyone will win—something—beautiful paintings by local artists or minus bridge scores. And there will be dainty refreshments for all. If you're good and don't speak harshly to your partner for leading the fourth best from her longest and strongest suit, you may be fortunate enough to hear Love's wings a-fluttering.

Anyway, the "kick" you'll get out of the party will be worth a dollar.

TIME—Right now—soon—2 o'clock this afternoon.

PLACE—Arts and Crafts Hall, Casanova street.

WEATHER—Fair and warmer, or rainy and disagreeable—whatever you like best.

THE OCCASION—Cupid's Party.

BENEFIT—Carmel Club of Arts and Crafts.

Better hustle around and get out the old accordion-pleated silk dress with the lace yoke and get down there, for Dan Cupid may not pass this way again.

SATURDAY, APRIL 18, 1925

JUBILEE ENTERTAINMENT AT ARTS AND CRAFTS HALL

The Cotton Blossom Singers, from the Piney Woods School at Braxton, Mississippi, will be one of the features of the Arts and Crafts regular meeting on next Tuesday evening, April 21, at eight o'clock.

The Cotton Blossoms will be C. Jones, the principal and tenor, and during the evening he will tell something of the building up of the institution. Himself a Negro, with the advancement of his own race and humanity at heart, he left the opportunities which presented themselves to him upon graduation from college and turned to a very primitive section of Mississippi. With the opinion that education, coupled with character building and an opportunity to learn to work, was the quickest way out of the difficulties for his own or any other race, he established an institution in which every boy and girl must work one half of every day. This work is put in at raising the food, cooking the meals, putting up the buildings and even making their own furniture; all the labor at the institution is done by students, only instructors are hired.

The Arts and Crafts Club is inviting all who wish, to attend their regular meeting next Tuesday evening; no one need remain away because of not being a member.

Members' Night an Enjoyable Affair

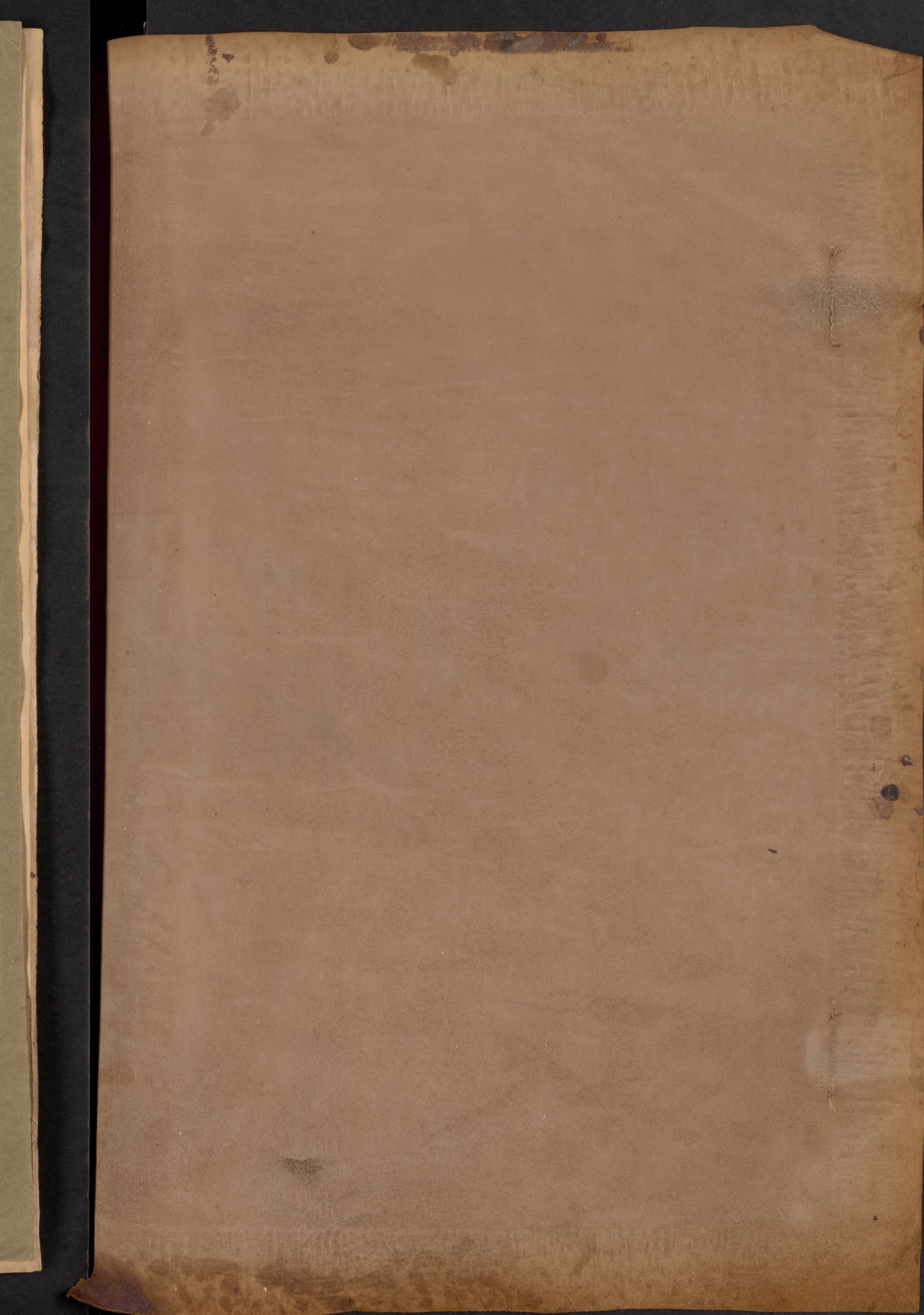
Arts and Crafts Club presented to its members and their friends an unusually interesting program at the club meeting on Tuesday, April 21st. Allen Griffin, Montrey publisher, speaking in the place of Mr. Marcy Woods, on "Architecture for the Peninsula," gave a straightforward and stimulating talk on the possibilities we are in danger of overlooking in developing this region, and gave us his own clear and honest point of view.

The remainder of the evening was filled by Laurence C. Jones, head of the Piney Woods School near Braxton, Mississippi, a vocational school for negroes, which is doing excellent constructive work in face of very real difficulties. A short talk about the history and aims of the school roused much sympathy, and a group of authentic plantation songs and spirituals admirably sung by a quartette of girl voices delighted the audience. This is real music, and as really American as any thing we can ever claim as ours. As such, and for the sake of its own subtle and beautiful harmonies, it should be encouraged and cherished.

Saturday, March 14, 1925.

Forest Theater Board Selects Summer Play

The Forest Theater Board at its meeting on Thursday unanimously decided to present as its annual summer production the Greek drama, "Iphigenia in Tauris," Herbert Heron, producer. The play will be given three nights—July 2, 3, 4.



Dutch Market
Carmel



June 12 - '09

June 12 - '09

Dutch Market

Dutch Market
Carmel



June 12-'09



ARTS & CRAFTS THEATER

CARMEL-BY-THE-SEA

PRESENTS

The BAD MAN

By PORTER EMERSON BROWN



JANUARY 15 and 16

1926

THE PERSONS IN THE PLAY

Gilbert Jones.....	Ernest Schweninger
Henry Smith, <i>his Uncle</i>	Talbert Josselyn
Lucia Pell.....	Helen Wilson
Morgan Pell, <i>her Husband</i>	Byington Ford
Jim Giddings.....	Paul Flanders
Angela Hardy.....	Katharine Cooke
Jasper Hardy, <i>her Father</i>	Robert Ritchie
Pancho Lopez, <i>the Bad Man</i>	Jo Mora
Pedro.....	George Lewis
Venustiano.....	Elliot Durham
The Cook.....	Stewart Walcott
Bradley, <i>a Ranger</i>	George Ball

SCENE: A ranch house in Arizona near the Mexican border.

<i>Producing Director</i>	George M. Ball
<i>Setting</i>	Rhoda Johnson
<i>Construction and Lighting</i>	Richard Johnson

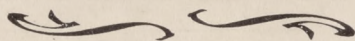
MUSICAL PROGRAM

- Spanish Suite—"La Feria".....Lacome
 "Los Toros"
 "Reja"
 "La Zaruela"

Spanish Dance—"La Palmeria".....Verquilla

Spanish Waltz—"Abandonado".....Posadas

"Because They All Love You".....Malie and Little



ORCHESTRA

FENTON P. FOSTER, *Director*

Marion Hawley, *first violin*
Capt. Donald Hawley, *second violin*
Alice Meckenstock, *viola*

Tjaling Dykstra, *'cello*
George Turner, *bass*
Carol Turner, *piano*

A Coming Attraction

THEATER of the GOLDEN BOUGH

JANUARY 22 and 23

CHIMES of NORMANDY

BENEFIT CHARITY FUND

Benevolent Protective Order of Elks, No. 1285, Monterey

A Coming Attraction

ARTS & CRAFTS THEATER

The TORCH BEARERS

By GEORGE KELLY

FEBRUARY 12 and 13

THE SEVEN ARTS PRESS

ARTS AND CRAFTS

MARCH TWENTY-EIGHTH AND TWENTY-NINTH

Program

BELINDA

An April Folly in Three Acts by A. A. Milne

Staged by Arthur Cyril

Musical Program

F. E. Coleman, Conductor

- | | |
|---|-----------|
| A. March—Salute to the Colors | Anthony |
| B. Novelette—Rosebuds | Jainecnik |
| C. Selection—Bohemian Girl | Balfe |
| D. Mazurka—Sparkling Eyes | Berto |
| E. Waltz—Over the Waves | Rosas |

Cast in Order of Appearance

- | | |
|--------------------------------|----------------|
| Betty | Eva Bickle |
| Belinda Tremayne | Marian Daniels |
| Delia (her daughter) | Helen Judson |
| Harold Baxter | Tom Bickle |
| Claude Devenish | Jack Flanner |
| John Tremayne | Arthur Cyril |

Time—The Present.

The action of the play takes place in Belinda's country house in Devonshire at the end of April.

Act I. Afternoon.

Act II. Morning three days later.

Act III. Evening, after dinner.

- | | |
|---------------------------|--------|
| Gavotte—Violets | Kern |
| Waltz—Lilacs | Kern |
| March—(exit) | Seredy |

Note—Plants supplied by Helen Wilson, Ocean Home Gardens. Photographs of the play will be taken during each performance with a special camera, by James Worthington. Copies of these may be obtained at the office of the Carmel Investment Company.

Friday and Saturday, May 2 and 3, Carmel Follies

Carmel Pine Cone Press

Arts and Crafts Theatre

Carmel

GEORGE MILLER BALL

Presents

THREE ONE-ACT PLAYS

Friday-Saturday, January 30-31

THE BRINK OF SILENCE

By Esther Gailbreth

MacCready	Winsor Josselyn
Cole	Frederick R. Bechdolt
Johnson	Charles L. Berkey
Darton	George M. Ball

Scene—A cabin on the Antarctic Circle

DREGS

By Frances Pemberton Spencer

Nance	Katharine Cooke
Jim	George M. Ball
The Boy	Moylan Fox
The Detective	Frederick R. Bechdolt

A scene in a New York tenement

(The above plays under the personal direction of Mr. Ball)

THE RENTED RANCH

By Rem

Marionettes---

Seth	Talbert Josselyn
Anna	Rhoda Johnson
David	Ernest Schweninger
Dunsmore	John K. Turner
Santa Anna	Katharine Cooke

Stringmen---

Jimmy	James Hopper
Lee	L. E. Gottfried
Dick	Richard W. Johnson

Carmel Pine Cone Press

Arts and Crafts Theater

FRIDAY AND SATURDAY
NOVEMBER 6 AND 7, 1925
EIGHT-THIRTY P. M.

"Captain Brassbound's Conversion"

by George Bernard Shaw

THE CAST

Captain Brassbound	Clay Otto
Missionary Rankin	Alfred E. Burton
Drinkwater	Thomas Bickle
Lady Cicely Waynelete	Marie Gordon
Sir Howard Hallam	William Titmas
Marzo	Dr. R. A. Kocher
Redbrook	Elliott M. Durham
Johnson	Gordon Greene
Osman	Robert G. Leidig
Sidiel Assif	John B. Jordan
The Cadi	William Vander Roest
Bluejacket	Herbert Heron
Captain Kearney	William T. Kibbler
Arab Porter, Hassan,	J. Gales Ramsey
Brassbound's Crew	M. M. Wilde, Albert Somerville, E. Virgil Smith, Frederick O. Robins
Sidi's Arabs.....	J. F. Hartley, J. Gales Ramsey, Cornelius Botke, Gilead E. Peet
Cadi's Arabs.....	Colden Whitman, David Prince, Carl Cherry, Louis Streiker, Gordon Campbell, Charles Louis Streiker, Gordon Campbell, Charles A. A. Watson, C. S. Hoehn, A. Molendyk, F. O. Ballou.
U. S. Naval Officers.....	Capt. C. N. Offley, Arthur T. Shand, Dio Dawson
U. S. Bluejackets	Louis Streiker, Jesse L. Williams

The play takes place in Morgador, on the coast of Morocco. Acts I and III are laid in the Missionary's Garden; Act II, in an old Arab castle in the Interior.

The Club's Symphonic Six, will play the following:

"Chacone"	Durand
"Abandonado"	Posadas
"Minuet"	Boccherini
"Manzanillo"	Robyn
"Ballet Egyptien".....	Cady
Exit	"Remembering"

Marion Hawley	Violin	Alice Meckenstock	Viola
Cap't. Donald Hawley	Violin	F. P. Foster	Bass
Carrol Turner	Piano	Tjaljing Dykstra	Cello

ARTS AND CRAFTS THEATER

Carmel-by-the-Sea

PRESENTS

CHILDREN OF THE MOON

A PLAY IN THREE ACTS

BY

MARTIN FLAVIN

September 3 and 4, 1926

The Cast

Thomas	William Sheppard
Walter Higgs	Barry Parker
Madame Atherton	Louise Walcott
Jane Atherton	Jadwiga Noskowiak
Dr. Wetherell	Eugene Watson
Major Bannister	G. Y. Williams
Judge Atherton	G. M. Ball
Laura Atherton	Gladys Vander Roest

SCENE—The Living room of the Atherton Home

ACT 1 Morning

ACT 2 Evening

ACT 3 Night

The Staff

Setting and Properties	Rhoda Johnson
Construction and Lighting	Richard Johnson
Producing Director	George M. Ball

COMING FAMOUS MARIONETTES

Kegg & Goldsmith's Company

PRESENT

CINDERELLA

A PLAY IN 5 ACTS



Carved by George Kegg

AUSPICES
ARTS & CRAFTS
TO BE HELD AT

Arts & Crafts Theatre

ON

Friday, Aug. 1 & Saturday, Aug. 2

MATINEES 3:00 O'CLOCK

EVENINGS 8:30 O'CLOCK

TICKETS

MATINEES

Children 35c

Adults 75c

EVENINGS

Children 50c

Adults 75c & 1.00

It is an hour or two of enchantment for children from seven to seventy.—MR. GEORGE WARREN, DRAMATIC CRITIC OF THE SAN FRANCISCO CHRONICLE.

To see the Kegg and Goldsmith Marionettes play "Cinderella" is to find a new race of beings—a race to be associated with beauty and pathos and with strains of music simple and sweet as a shepherd lad's on a hillside of ancient Greece.—STOCKTON DAILY INDEPENDENT.

Everyone with a spark of the play spirit in his soul will enjoy watching these Marionettes play "Cinderella."—IDWAL JONES, DRAMATIC EDITOR, SAN FRANCISCO DAILY NEWS.

If we had our way we would endow Kegg and Goldsmith and set them up in a theatre of their own.—IDWAL JONES, IN THE SAN FRANCISCO DAILY HERALD.

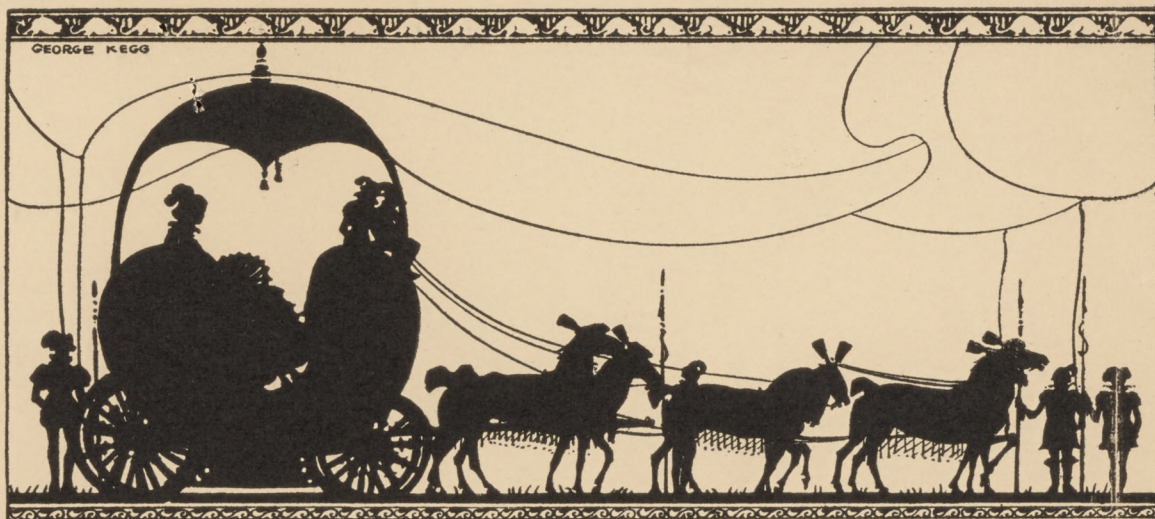
George Kegg, San Francisco artist, who carved the Marionettes and made the properties, has created individuals with human passions and characteristics. His puppets think, breathe and live as well as act.—STOCKTON RECORD.

There is a subtle humor running through the lines of the play that is most delicious. Although a fairy tale, it contains an emotional appeal which reaches the heart of all, young and old alike.—STOCKTON DAILY INDEPENDENT.

The music fits the play as beautifully as the costumes which Mrs. Kegg made to fit the puppets.—MOLLY MERRICK, SAN FRANCISCO EXAMINER.

The lines of Miss Fannie Goldsmith's dramatization, the voices, and the interpretive skill of the puppet-masters, the artistically set scenes, the lights, and the music, all combine with the fine work of Mr. Kegg's carving to make a production which has the power to detach the observer from his surroundings and leave him a believing truant in Fairyland.—STOCKTON DAILY INDEPENDENT.

One lady said the show took fifty years off her age. She went in with the cares of sixty and came out with the heart of ten. The world is really better and happier because these Marionettes have lived.—CARMEL PINE CONE.



KEGG & GOLDSMITH'S

MARIONETTES

Present

CINDERELLA

A Play in four acts and a prologue after the French Story by Charles Perault

Dramatized

by

FANNIE GOLDSMITH

Marionettes carved and Stage properties made

by

GEORGE KEGG

Music Arranged and Costumes Made

by

MABEL KEGG

Play Produced

by

Puppet Masters

ALBERTA LANGLEY

MARVEL PHILLIPS

ALBERTA LANGLEY

Music

BETTY GADDIS

Puppet Masters

BENJAMIN W. NEWMAN

GRACE WICKHAM

Overture by the Marionette Toy Symphony

CHARACTERS AS THEY APPEAR

The Fairy Godmother

Elves { Paw
Pan
Piper

Cinderella

Stepmother

Polly, stepsister

Jocasta, stepsister

Herald of the Royal Court

Prince Charming

The King of Alland

Pixie the Cat

The Jester

TIME—Any Time

PROLOGUE—The Enchanted Garden where the Fairy Godmother dwells and weaves her magic flowers into happiness for children.

ACT I.—The living room of Cinderella's home one sunny afternoon.

ACT II.—Scene 1. The kitchen in Cinderella's home three days later, where strange and magical things happen. Time, evening.

Scene 2. Cinderella going to the ball.

ACT III.—Scene 1. The ballroom in the castle of the King of Alland.

Scene 2. The kitchen shortly after twelve o'clock a. m.

ACT IV.—The living room of Cinderella's home several days after the ball.

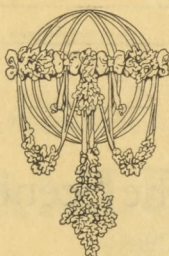
Arts and Crafts Theater

Carmel-by-the-Sea

Presents

Clarence

by Booth Tarkington



A Four Act Comedy

JUNE 25th and 26th, 1926

The Players

Mrs. Martyn.....	Hilda Argo
Mr. Wheeler.....	Henry Sanford
Mrs. Wheeler.....	Louise Walcott
Bobby Wheeler.....	Stuart Walcott
Cora Wheeler.....	Amy Gould
Violet Pinney.....	Gladys Vander Roest
Clarence.....	George Ball
Della.....	Tommie Thomson
Dinwiddie.....	William Sheppard
Herbert Stem.....	Robert Stanton

Act I. Mr. Wheeler's Office.
Act II. Living Room of the Wheeler Home. Afternoon three weeks later.
Act III. Same as Second Act. Evening.
Act IV. The same as Second Act. The next morning.

Producing Director.....	George M. Ball
Co-Director.....	Louise Walcott
Setting.....	Rhoda Johnson
Construction and Lighting.....	Richard Johnson
Stage Manager.....	William Sheppard

THE FOREST THEATER

Seventeenth Summer Festival

Bernard Shaw's Exhilarating Comedy

ARMS AND THE MAN

Thursday, Friday, Saturday

July 1, 2, 3

A Swift and Magnificent Production of

HAMLET

Friday and Saturday

July 30, 31



ALL SEATS RESERVED
AT PALACE DRUG STORE
CARMEL

CHILDREN HALF PRICE

Arts and Crafts Club
SUMMER SCHOOL

Courses in

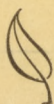
Landscape Painting

Children's Art

Dancing

French

Physical Culture



INFORMATION
at ARTS and CRAFTS HALL
Casanova between Eighth
and Ninth.
Daily from 2 to 5 P. M.
or Post Office Box 653

Arts & Crafts Little Theater

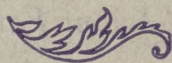


Carmel



*"A place of art made living, where men may see
What human life is and has seemed to be
To the world's greatest brains."*

Three One-Act Plays



Friday Evening, October 27

and

Saturday Evening, October 28

1922

CURTIS

FRENCH ICE CREAM, coated with milk chocolate
A-BARS—vanilla, chocolate, strawberry—10c
Hot Chocolate, Tamales, Waffles

Open after the show

CABBAGES AND KINGS, Ltd.

Distinctive Articles for a Discriminating Public

Carmelcraft Hand-Loom Weaving

Executive Committee Arts and Crafts Little Theater

Mrs. Phil K. Gordon

Doctor A. E. Burton

Doctor Herman Spoehr

Music

Edward G. Kuster

Janie Johnston

Lighting

Edward G. Kuster

Lewis Josselyn

CARMEL WEAVERS

Hand-Loom Fabrics

Selling Agencies in San Francisco, Los Angeles, Portland and Seattle

Byron G. Newell

CHOICE

GROCERIES

To serve well and to trade fairly. To
profit not alone in dollars, but in the
good will of those with whom we deal

Edler & Ward

CARMEL

GROCERS

Courteous Treatment and
Quality our Motto

The Dark Lady

A FARCE IN ONE ACT

By BERNARD SHAW

Produced by HERBERT HERON

Elizabethan Songs by Doris Ashdown

CHARACTERS

In the order of their appearance

The Warder	John B. Jordan
Queen Elizabeth	Blanche Tolmie
William Shakespeare	Herbert Heron
The Dark Lady	Louise Church

Scene : A terrace of the Queen's Palace at Whitehall

Time : A midsummer night in 1600



A Night at an Inn

A ONE-ACT PLAY

By LORD DUNSANY

Produced by JOHN NORTHERN HILLIARD

CHARACTERS

In the order of their appearance

Jacob Smith (Sniggers)	James Worthington
William Jones (Bill)	Thomas G. Fisher
Albert Thomas	Austin James
A. E. Scott-Fortescue (The Toff)	John Northern Hilliard
First Priest of Klesh	Gerald Morrow
Second Priest of Klesh	Van Wyck Brooks
Third Priest of Klesh	Owen White
Klesh	

Scene : An abandoned inn on the Yorkshire Moors

Time : 11 P. M.

The Rented Ranch

Written and Produced by IRA REMSEN

CHARACTERS

In the order of their appearance

Seth	Evan R. Mosher
Anna	Hilda W. Argo
David	Ernest Schweninger
Dunsmore	Hobart P. Glassell
Santa Anna	Katharine Cooke
Puppet Masters	James Wilson
	Richard W. Johnson
	J. L. C. Mullgardt
	Arthur T. Shand

Hotel La Playa

A
hotel that is
home

Rancho La Playa

for
special parties

Blue Bird Tea Room

and

Gift Shop

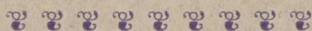
Louise and Esther's Tea Room

Luncheon from 1 to 2 — Dinner from 6 to 7

Ralph Pearson Etchings and Christmas Cards on Sale

The House of Comfort — **PINE INN** — John B. Jordan, Mgr.

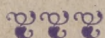
ARTS AND CRAFTS THEATER
CARMEL - BY - THE - SEA



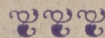
THE GAOL GATE
&
THE MAN WHO
MARRIED
A DUMB WIFE

PRODUCED BY HERBERT HERON

Friday and Saturday Evenings
May 30 and 31



1924



PRODUCING STAFF

Helena Conger

Calvin H. Luther

George J. Seideneck

Richard W. Johnson

Rhoda Johnson

Hobart P. Glassell

Alfred E. Burton

Lewis Josselyn

Susan Porter

Esther Teare

Albert Molendyk

Talbert Josselyn

Winsor Josselyn

Bruce Monahan

The productions designed and directed by
HERBERT HERON

THE GAOL GATE

A GLORYING IN ONE ACT

By Lady Gregory

CHARACTERS

(in the order of their appearance)

Mary Cushin, wife of Dennis Cahel ----- Helena Conger

Mary Cahel, his mother ----- Esther Teare

The Gatekeeper ----- P.J. Denny

SCENE

Outside the gate of Galway Gaol

TIME

Before dawn

"It's glorying and not wailing we are this day!"

THE MAN WHO MARRIED A DUMB WIFE

A COMEDY IN TWO ACTS

By Anatole France

CHARACTERS

(in the order of their appearance)

Giles Boiscourtier, secretary to Botal	.....	Guy Koepf
The Chickweed Girl	.....	Roberta Leitch
Alison, servant in the Botal house	.....	Marian Taylor
Master Adam Fumee, lawyer	.....	Winsor Josselyn
Master Leonard Botal, judge	.....	Calvin H. Luther
The Watercress Girl	.....	Rhoda Johnson
The Candle Girl	.....	Wilma Bassett
Catherine, the wife	.....	Constance Heron
The Blind Man	.....	William L. Overstreet
The Chimney Sweep	.....	Alexander Gibson
Master Simon Colline, doctor	.....	Fenton P. Foster
Master Jean Maugier, surgeon	.....	Allen Emery
Master Serafin Dulaurier, apothecary	.....	Richard Hoagland
Mlle. de la Guarandiere	.....	Bruce Monahan
Her Page	.....	Patricia Johnson

SCENE

In the house of Judge Leonard Botal, in Paris

TIME

Act One: Morning Act Two: Afternoon

Period: Late medieval

THE ARTS AND CRAFTS ORCHESTRA

Director

WILLIAM TITMUS

Violins

Nan Laura Chinn William Graske Wesley Dickenson
Eugene Roehling John Johnston

Viola

Alice Meckenstock

Flute

T. W. Morgan Jr.

Saxophone

Teaby Nichols

Cornets

Austin Chinn

Robert Reigg

Trombone

Charles Berkey

Drums

Ralph W. Hicks

Piano

Naomi Fletcher

FORMER PRODUCTIONS BY HERBERT HERON FOR THE ARTS AND CRAFTS

The Land of Heart's Desire, by W. B. Yeats

Falstaff, arranged from King Henry the Fourth

The Dark Lady, by Bernard Shaw

Malvolio, arranged from Twelfth Night

High Justice, by Mae Harris Anson

ARTS AND CRAFTS THEATER

CARMEL-BY-THE-SEA

PRESENTS

IN HIS ARMS



MARCH 26 and 27
1926

IN HIS ARMS

A Comedy by Lynn Starling



PERSONS IN THE PLAY

Fannie.....	Kathrine Johnson
Frances Bedell.....	Marie Johnson
Joe Cartwright.....	Robert Stanton
Lily Cartwright.....	Virginia Stanton
Mrs. Clarendon.....	Louise Walcott
Elise Clarendon.....	Mary Shallue
Ernest Farleigh.....	Winsor Josselyn
Mr. Clarendon.....	Oliver Gale
Mrs. Farleigh.....	Louise Wilson
Tom Van Ruysen.....	George Ball

The scene is the living room in the Clarendon home.

ACT I. Afternoon of a day in spring.

ACT II. Evening of the same day.

ACT III. The following Wednesday at noon.



THE STAFF

Producing Director.....	George M. Ball
Co-Director.....	Louise Walcott
Setting.....	Rhoda Johnson
Construction.....	Richard Johnson

MUSICAL PROGRAM

Ballet Egyptien.....	A. Luigini
Allegro non troppo	
Allegretto	
Andante sostenuto	
Andante espressivo	
Selection: "Pinafore"	Sullivan
Serenade	Pieruc
Intermezzo: "Forget-Me-Not"	Macbeth
"Oh, How I Miss You Tonight"	Davis

ORCHESTRA

Fenton P. Foster, Director

First Violin.....	Marion Hawley
Second Violin.....	Donald Hawley
Viola.....	Alice Meckenstock
Cello.....	Tjaling Dykstra
Basso.....	George Turner
Piano.....	Ruth Winchester

ANNOUNCEMENTS



ARTS and CRAFTS HALL

[Entrance on Casanova Street]

April 2 and 3

NAVAJO and HOPI INDIANS
MAGIC - SONGS
PAINTINGS

By

M. M. MURPHY, ex-U. S. Gov't Indian Agent

Dr. DERICK LEHMER, Dep't of Mathematics,
University of California

LAURA ADAMS ARMER, Artist, Berkeley

FOREST THEATER

July 1 - 2 - 3

FIRE

By MARY AUSTIN

Produced by JOHN NORTHERN HILLIARD

July 30 and 31

HAMLET

Produced by JOHN PARKER

LITTLE WOMEN

A Dramatization by
Marian DeForest of
Louisa Alcott's book

what year?

Presented by Carmel
Community Players

LITTLE WOMEN

PERSONS IN
THE PLAY

September 7·8·9

●
IN THE ORDER IN WHICH THEY SPEAK

Jo	Dorothy Foulger
Meg	Mary Wright
Amy	Peggy Converse
Beth	Cornelia Shuman
Mrs. March	Dorothy Ledyard
Hannah Mullet	Jane Matzke
John Brooke	Lloyd Weer
Laurie	George McMenamin
Mr. Laurence	Jack Gribner
Aunt March	Paula Dougherty
Mr. March	Byron Foulger
Professor Bhaer	Arthur Hately

SCENES

●
ACT I *Sitting room of the March home in Concord, Mass.
December, 1863.*

ACT II SCENE I *The same, three months later.
Morning, March, 1864.*

(THE CURTAINS WILL BE CLOSED FOR A FEW MOMENTS TO
DENOTE A LAPSE OF TIME)

SCENE II *The same, six months later.
Late afternoon, September, 1864.*

ACT III *The same, two and one-half years later.
Afternoon.*

ACT IV *The apple orchard, Plumfield, eighteen
months later. Afternoon, October, 1868.*

PRODUCING STAFF

●

Director Byron Kay Foulger
Stage Manager William Nye
Properties Connie Shuman, Marion Pinkham
Master of Lights Lyle Bates
Scenery designed and built by Rhoda and
Richard Johnson, Treve Shand
Drapes and Furnishings . . . Rhoda Johnson, Connie Shuman
Costumes designed by Rhoda Johnson
Costumes executed by Mary Marble,
Maude Wentworth, Anne Pomeroy
Men's Costumes Goldstein and Co.
Publicity Publicity Committee,
Business Manager Ralph J. Todd
Head Usher Marjorie Smith
At the Door Lloyd Tevis
Major C. A. Shepard, Adolph Hanke

ACKNOWLEDGMENTS

●

MRS. JOSEPH HOOPER ✦ DAVE WILLIAMS ✦ VICTOR KERNEY
BALLAM'S ANTIQUE SHOP ✦ VIRGINIA NORRIS ✦ ED FILES
PETER PAN LODGE ✦ PENINSULA FURNITURE EXCHANGE
MRS. ELIZABETH SULLIVAN ✦ MAYOR JOHN CATLIN
MR. AND MRS. CHARLES SUMNER GREENE
SUSAN PORTER ✦ WINSOR JOSSELYN
MRS. PAUL FLANDERS

Produced by Special Arrangement with Samuel French

O C T O B E R . 1 2 . 1 3 . 1 4

PLEASE NOTE:

The next production of the
Carmel Community Players

will be AN ORIGINAL PLAY

"The Devil Who Saw God"

by our own RICHARD MASTEN

It is a comedy—despite that title. Also, it will make you think
and smile

It is to be directed by our own
Frederic Burt

OFFICERS OF THE COMMUNITY THEATRE

Mrs. Sidney Fish	President
Robert Parrott	Vice-President
Adolph Hanke	Treasurer
Dr. D. T. MacDougal	Secretary

DIRECTORS

Mrs. Sidney Fish, <i>Chairman</i>	Robert Parrott
Mrs. Paul Dougherty	Byington Ford
Mrs. Stella Stafford Mather	Adolph Hanke
Mrs. Arthur T. Shand	Dr. D. T. MacDougal
Mrs. Eugene C. Marble	Major C. A. Shephard
Lloyd Tevis	

EXECUTIVE COMMITTEE

Robert Parrott	Adolph Hanke	Byington Ford
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PRODUCTION COMMITTEE

Mrs. Sidney Fish	Mrs. A. T. Shand	Mrs. Paul Dougherty
	Mrs. Richard Johnson	

PUBLICITY COMMITTEE

Mrs. Stella Stafford Mather	Mrs. Caroline Pickit
Mrs. Ross Sargent	Miss Marion Pinkham

COSTUME COMMITTEE

Mrs. Eugene Marble	Mrs. Robert Parrott	Mrs. Byington Ford
	Mrs. Richard Johnson	

MEMBERSHIP COMMITTEE

Dr. D. T. MacDougal	Mrs. Stella Stafford Mather	Lloyd Tevis
---------------------	-----------------------------	-------------

HONORARY MEMBERS

Edward G. Kuster	Helen Ware	Frederic Burt
George Marion	Frank Sheridan	

MEMBERS

Mrs. F. M. Blanchard	Mrs. Arthur Hatley	Whitney Palache
Mrs. E. K. Boisot	Mrs. F. A. Ingalls	Robert Parrott
Peter Stuart Burk	Dr. D. T. MacDougal	Mrs. Henry D. Phelps
Henry F. Dickinson	Mrs. Eugene C. Marble	Mrs. C. A. Pickit
Mrs. Paul Dougherty	Richard L. Masten	Mrs. Arthur T. Shand
Mrs. Sidney W. Fish	Mrs. Stella S. Mather	Maj. C. A. Shephard
Byington Ford	Russell J. Mathias	Lloyd Tevis
Mrs. Stuart Haldorn	Mrs. John W. Mercer	Mrs. Harry C. Toulmin
Adolph Hanke	Mrs. M. J. Murphy	Charles K. Van Riper

PROGRAM

Tableau = Spirit of America

The Monkey's Paw

A STORY IN THREE SCENES

By W. W. Jacobs

Dramatized by Louis N. Parker

PLAYERS

Mr. White Arthur Cyril
Mrs. White Clara Leidig
Herbert Charles Berkev
Sergeant-Major Morris John Jordan
Mr. Sampson Guy Koepp

SCENE—The living-room of an old-fashioned cottage on the outskirts of Fulham, England
Between scenes curtains are drawn to indicate the passing of time

Direction Arthur Cyril

'Op-'O'-Me-Thumb

A PLAY IN ONE ACT

By Frederick Fenn and Richard Pryce

PLAYERS

Mme. Jeanne Marie Napoleon de Gallifet Didier, Mae Harris Anson
Clem (Mrs. Galloway) Margaret Grant
Rose Jordan Helena Conger
Celeste Lexie Grant
Amanda Afflick Ruth Kuster
Horace Greensmith Tom Bickle

SCENE—Working-room at Madame Didier's basement laundry in Soho, London

TIME—Late afternoon on a Saturday before a bank holiday.

Direction Edward Kuster

Music *Live Performance*

Overture: *Poet and Peasant* Suppe
Star Spangled Banner
Waltz: *Falling Leaves* Sereby
Gavotte: *Dancing Dolls* Sereby
March: *America's Finest* Zamecnik

Personnel of Orchestra

F. E. Coleman, Conductor
Mrs. A. J. Comstock Piano
Mrs. A. Meckenstock Concert Violin
William Graske Violin
Wesley Dickenson Violin
Eugene Roehling Violin
Master Albert Comstock Violin
T. W. Morgan, Jr., Flute
Teaby Nichols Saxophone
John Johnston Cornet
Robert Reigg Cornet
Charles Berkey Trombone
Ralph W. Hicks, Drums

Next Attraction March 28-29

Belinda

An April Folly in Three Acts, by A. A. Milne

Carmel Club of Arts and Crafts

22 - February - 23

What year?

Arts and Crafts Hall

Friday, April 16

8:00 P. M.

The Carmel Players Will Present

“A NIGHT OFF”

Augustin Daly's Four-Act Comedy

Cast of Characters

(In the order of their appearance)

Susan, the “brassiest”	- - -	Clara B. Leidig
Prowl, usher at the University	- - -	H. Mano
Justinian Babbitt, Professor of Ancient History		Argyll Campbell
Harry Damask, his son-in-law	-	George J. Seideneck
Angelica Damask, the eldest	- -	Ruth Radcliff
Marcus Brutus Snap, in pursuit of fame and fortune		Joseph W. Hand
Mrs. Zantippa Babbitt, Professor of Conjugal Management	- - -	Effie A. McLean
Nisbe, the youngest, “imp” of the household		Grace Wickham
Maria, maid in Damask's household	-	Mabel Atkin
Jack Mulberry, in pursuit of fortune, under the name of Chumley	- -	Herbert Hand
Lord Mulberry, in pursuit of Jack	-	Wm. T. Kibbler
Adults 50c.		Children 25c.

Arts and Crafts Theater

Carmel-by-the-Sea

presents

THE THREE~ACT COMEDY ONE OF THE FAMILY

By KENNETH WEBB

November 26 and 27, 1926



The Cast

GEORGE ADAMS	KENNETH LYMAN
MAGGIE	KISSAM JOHNSON
PENELOPE ADAMS	SALLIE MAXWELL
LUCY ADAMS	MARIAN TODD
MISS PRISCILLA ADAMS	LOUISE WALCOTT
IRENE ADAMS	CONSTANCE COLE
FRANK OWENS	BARRY PARKER
HENRY ADAMS	CHARLES PURDY
JOYCE SMITH	YODEE REMSEN
MARTIN BURKE	HARRY ALLEN

ACT I

Living room in the Adams' home, Boston,
a late afternoon in Spring

ACT II

Henry Adams' home, just outside Boston,
a late afternoon in Fall

ACT III

The same, a few minutes later

THE STAFF

Setting and Properties	Rhoda Johnson
Construction and Lighting	Richard Johnson
Producing Director	George Ball

ARTS AND CRAFTS THEATRE

CARMEL-BY-THE-SEA

Revival of the Famous American Play

Shore Acres

By James A. Herne

Produced by

John Northern Hilliard

Thursday, Friday and Saturday

Evenings and Friday Afternoon

November 27, 28 and 29

1924

PERSONS OF THE PLAY

IN THE ORDER OF THEIR APPEARANCE

Helen Berry, Martin's daughter	-	-	-	Blanche Tolmie
Nathaniel Berry, keeper of Berry Lighthouse	-			John Northern Hilliard
Joel Gates, a grass widower	-	-	-	F. O. Robbins
Mandy Gates, "motherless and lunsum"	-			Helen Marie Newmark
Milly Berry, Martin's daughter	-	-	-	Nadine Fox
Martin Berry, keeper of Berry Lighthouse	-		-	Thomas Bickle
Josiah Blake, postmaster and storekeeper	-			William T. Kibbler
Young Nat Berry, Martin's son	-	-	-	Scott Douglas
Sam Warren, a young physician of the new school	-			George Warfield
Ann Berry, Martin's wife	-	-	-	Effie McLean
Perley, Mrs. Berry's hired girl	-	-	-	Kissam Johnson
Doctor Leonard, a country doctor of the old school	-			Austin James
Mrs. Leonard, a social leader of the village	-			Mae Harris Anson
Squire Andrews, legal light of the district	-			Dr. Alfred E. Burton
Mrs. Andrews, also a social leader	-	-		Katharine Renshaw
Captain Ben Hutchins, skipper of the "Liddy Ann"	-			Edward G. Kuster
Miss Nye, who also has social aspirations	-			Ethel R. Walker

Time—The vague, far-off years of the early Nineties.

Place—Berry, on Frenchman's Bay, near Bar Harbor, Maine coast.

Act I—"Hayin' Time"—Noonday.

Act II—"The Silver Wedding"—Afternoon, a few days later.

Act III—"Having an Understanding"—Night of the same day.

Act IV—"Me and the Children"—Christmas Eve, a year and a half later.

The action of the play passes in the combined kitchen and living-room of Martin Berry's farmhouse, which is a part of the lighthouse built on the rocky headland overlooking Frenchman's Bay. The stairs lead into the quarters of the keeper of the light.

NOTE — This is the first time that "Shore Acres" has been produced without a change of scene. It is interesting to record here that this was the original plan of the author.

PRODUCING STAFF

Blanche Tolmie
Kissam Johnson
Bruce Monahan
Susan Porter

Dr. Alfred E. Burton
Richard W. Johnson
John Bartlett

The production arranged and directed by John Northern Hilliard.

The set designed and built by Dr. Alfred E. Burton.

Properties by Bruce Monahan

Lighting by Richard W. Johnson.

Costumes by Blanche Tolmie

Music by Arts and Crafts Orchestra.

The turkey dinner served in second act in charge of Ida Hilliard and Gertrude Warfield.

Stage Manager—Kissam Johnson

Asst. Stage Manager—John Bartlett

Mr. Hilliard desires to express his grateful acknowledgements of services rendered by F. O. Robbins, F. A. Clark and Tilly Polak for furniture loaned; to Mrs. Meade Williams, E. H. Tickle of Highlands Inn, John B. Jordan of Pine Inn and Frederick Godwin of La Playa for the turkeys used in the dinner scene; to Mrs. George Warfield for the pastries, and to Delos Curtis for the candies used in the production; Emil Engel, Miss Beatrice Clark, W. Beckett, Miss Mackaye, Caroline Blackman, Robert Duriee, Daisy Bostick, Mrs. Louis Slevin, Mrs. McDonald, Mrs. Joseph Hand, Misses Culbertson and Johnson, George Best, Herbert Heron, Constance Heroh, and all who have cheerfully helped to make this Thanksgiving Week revival of "Shore Acres" a community affair.

ARTS AND CRAFTS ORCHESTRA

Violins—Mrs. A. B. Chinn, Jos. V. Walter, Aubrey Sleeth, Felix Yangco

Flute—T. W. Morgan, Jr.

Cornet—Austin Chinn

Base Viol—Fenton P. Foster

Trombone—F. A. Clark

Piano—Josephine Culbertson or
Mrs. Dickenson

Drums—Ralph W. Hicks

The overture, made up of melodies appropriate to the period of the play, has been arranged especially for this production. The entre'act music will also be in keeping with the period of the play.



Former Productions by Mr. Hilliard for Arts and Crafts

A Night at an Inn, by Lord Dunsany
The Queen's Enemies, by Lord Dunsany
The Dragon's Claws, by Grant Carpenter
The Thrice Promised Bride, by Cheng-Chin Hsiung
The Shepherd's Bridge, by Ira Remsen.



Next Arts and Crafts Play—January 1, 2, 3

What Happened to Jones

Produced by Arthur Cyril

After That—The Carmel Follies

Carmel Pine Cone Press

Arts and Crafts

Little Theater

Carmel



Cranford

Three-Act Comedy

Spreading the News

One-Act Comedy

Friday and Saturday Evenings, Dec. 8-9, 1922



Executive Committee Arts and Crafts Little Theater

Mrs. Phil K. Gordon

Dr. A. E. Burton

Dr. Herman Spoehr

Lighting—Edward G. Kuster, Lewis Josselyn

Music—Edward G. Kuster

Mistress of the Wardrobe—Mrs. Rhoda Johnson

High-Grade Fruit Cakes

make good Christmas gifts

Special cakes, pies and pastries made to order
for the holidays
Send orders in early

--Carmel Bakery

Cranford

A THREE-ACT COMEDY

By Mrs. GASKELL

Dramatized by MARGUERITE MERRINGTON

Produced by Mary E. HAND

CHARACTERS

in the order of their appearance

Miss Matilda Jenkyns (Miss Mattie)	Louise Conger
Mary Smith	Mrs. Carrie Leitch
Martha	Grace Wickham
Miss Pole	Effie McLean
Mrs. Forrester	Mrs. Mabel Slevin
Mrs. Fitz-Adams	Mrs. Margaret Springer
Miss Bettie Barker	Mrs. Isabel Bunting
The Hon. Mrs. Jamieson	Mrs. Fanny Yard
Lady Glenmere	Mrs. Alice H. Ward
Peter Marmaduke Arley Jenkyns	Joseph W. Hand
Carlo	"Wee Anne"

Do Your Christmas Shopping Early

Palace Drug Company

Carmel-by-the-Sea

Ivory Sets

Kodaks

Perfumes

Toilet Requisites

Phonographs

Christmas without candy? No, indeed!

Try Curtis' Home-made Confections

Here's a few prices:

Caramels, 40c lb.
Curtis' A-Bar, 10c

Christmas Broken, mixed, 15c lb.
Hand-rolled Chocolates, 50c lb.

Spreading the News

A ONE-ACT COMEDY

By LADY GREGORY

Produced by DAISY F. BOSTICK

CHARACTERS

in the order of their appearance

Mrs. Tarpey (The Applewoman)	Helena Conger
Jo Muldoon	Richard W. Johnson
The Magistrate	Fenton P. Foster
Mrs. Fallon	Geane Hansen
Bartley Fallon	Herbert Heron
Red Jack Smith	Gerald Morrow
Tim Casey	John B. Jordan
Shawn Early	Thomas G. Fisher
Mrs. Tully	Ivy Basham
James Ryan	Richard W. Hoagland

Blue Bird Tea Room and Gift Shop

Christmas Gifts and Cards

Luncheon

Afternoon Tea

Dinner

Please make reservations

Ocean at Lincoln Avenue

M. J. Murphy

Builder

Edler & Ward

Fancy Groceries

Holiday Specials: Fruits, Nuts, Raisins
Figs and Imported delicacies

The House of Comfort

Pine Inn

John B. Jordan, Mgr.

*Discuss the plays over a delicious
confection or cooling
beverage at*

Basham's Nook of Sweets

Christmas Candies

L'Accommodation

Dry Goods

Has a good line of

Shoes

for men, women and children

Percy Parkes

Builder

What year?

Arts and Crafts Theater

Friday, June Nineteenth

Saturday, June Twentieth

"Tea for Three"

An Angle on the Triangle

By

ROI COOPER MEGRUE

By Special Arrangement With Banner Play Bureau

CHARACTERS

Philip	Arthur Cyril
Doris	Marian Daniels
Carter	William Vander Roest
Draycott	Anne Clute
Austin	Harold Gates
Waiter	Gordon Greene
Lady Olga	Herself

Act I. Scene 1—A table for two; corner of a fashionable restaurant.

Act I. Scene 2—Living room at the Carters' home.

Act II. Scene—Philip's rooms.

Act III. Scene same as Scene 2; Tomorrow afternoon.

The gowns worn by Miss Daniels in the first and third acts furnished by the Cinderella Shop

Direction	Arthur Cyril
Properties	Bruce Monohan
Lighting	David Prince

Coming Attractions

Now Playing—"Boccaccio's Untold Tale." Theatre of the Golden Bough.

Sunday next—"Carmel Follies." Theatre of the Golden Bough.

July 2, 3, 4—"Iphigenia in Tauris," Greek drama. Forest Theater.

July 2 and 3 (matinee on 4th)—"Merton of the Movies," spoken drama. Theatre of the Golden Bough.

July 6, Monday—Opening of Arts and Crafts Summer School.

July 25, Saturday afternoon—Arts and Crafts Annual Circus. City Park.

July 31, Aug. 1—"The Mikado." Forest Theater.

August 14, 15, Friday and Saturday—"Rip Van Winkle." Forest Theater.

Arts and Crafts Theater

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Saturday, June Twentieth

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1923

THE NEW
ARTS AND CRAFTS THEATER
of CARMEL-BY-THE-SEA

Opening Performances November 28 and 29, 1923

Two One-Act Plays

The Thrice Promised Bride

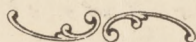
*A Chinese play, done in the Chinese manner,
by Cheng-Chin Hsiung*

and

The Queen's Enemies

by Lord Dunsany

Produced by John Northern Hilliard



Friday, November 30, and Saturday December 1

A Three-Act Play

Doubling in Brass

by Charles Caldwell Dobie

Produced by Perry Newberry

THANKSGIVING · WEEK

The Thrice Promised Bride

A Chinese play by Cheng-Chin Hsiung, produced according to the convention of the Chinese theater by John Northern Hilliard

Characters

in the order of their appearance

Property Man	Frederick R. Bechdolt
Chorus	John Northern Hilliard
The Magistrate	James H. Worthington
The Secretary	William T. Kibbler
The Knight	Hobart P. Glassell
The Merchant	John B. Jordan
The First Matchmaker	Hilda W. Argo
The Bride	Georgia White
The Bride's Mother	Adele F. Bechdolt
The Old Man	Alfred E. Burton
The Beggar-Scholar	Barnet J. Segal
The Second Matchmaker	Hilda W. Argo
First Attendant	John Bartlett
Second Attendant	George Young

The conventions of the Chinese theater have changed little through hundreds of years. The drama of the Chinese is a rich playground for the imagination, for no stage in the world is so interwoven with delightfully suggestive conventions.

Between the two plays, intermission tea, with music.

The Queen's Enemies

By Lord Dunsany

Designed and directed by John Northern Hilliard

Characters

in the order of their appearance

Tharrabas	James Doud
Tharni	Barnet J. Segal
Harlee	Patrickson Greene
The Queen	Margaret Fitch
Ackazarpes, the Queen's Handmaid	Marie Gordon
Prince Zophernes	Thomas Bickle
Prince Rhadamandaspes	John Northern Hilliard
The Priest of Horus	William T. Kibbler
The King of the Four Countries	John B. Jordan
The Duke of Ethiopia	James H. Worthington
Slaves	Frederick Godwin, Harrison Godwin, Opal Search

The place of the play is a room of an underground temple situated on the Nile. The time is that of an early dynasty.

The settings for both plays built by Dr. Alfred E. Burton. The properties by Mae Harris Anson. Costumes in charge of Rhoda Johnson. Music in charge of Frederick Preston Search.

Doubling in Brass

A play in three acts by Charles Caldwell Dobie

The production designed and directed by Perry Newberry

Characters

in the order of their appearance

Kitty	Ruth Kuster
Mike	Richard Hoagland
Larry	Jack Flanner
Laura Parks	Clara B. Leidig
Gloria Parks	Katharine Cooke
Felix Dupont	Jo Mora
Sam Parks	Thomas Bickle
Phineas Pegg	Joseph W. Hand
Maylita Peralto	Eve Bickle
Doctor Cartwright	Charles E. Berkey
Fong	Frank A. Berkey
Attorney Fulton	Andrew Jacobsen
District Attorney	Robert G. Leidig
Judge Morgan	William T. Kibbler
Bailiff	Richard W. Johnson
Solo Dancer	Frances Glassell
Sieler	Benjamin Loxley

The scene of acts one and two is the Sam Parks Medicine Show

The scene of act three is the courtroom of Judge Morgan



Dance

After the performance Saturday evening, December 1, there will be a dance in
the old Arts and Crafts Hall on Casanova Street

The admission will be fifty cents

The dance will be in charge of Harrison Godwin

The music will be provided by the Frederick Preston Search Dance Orchestra

Officers of the Arts and Crafts Theater

Mrs. Mary E. Hand, President

Building Committee: Perry Newberry, Joseph W. Hand,
M. DeNeale Morgan

Play Committee: Mrs. P. K. Gordon, Dr. A. E. Burton,
Dr. H. A. Spoehr



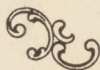
Auxiliary Personnel

In charge of Intermission Tea: Mrs. P. K. Gordon

Ushers: Virginia Burton, Hilda Hilliard, Anne Greene,
Vere Basham

Make-up in charge of Hobart P. Glassell

Publicity in charge of Helen Hilliard



Music in charge of Frederick Preston Search

John S. Becker, piano; Walter Kelsey, violin; Frederick Preston
Search, 'cello and saxophone; Eddie Williams, trumpet;

L. E. M. Cosmey, clarinet and saxophone;
Frank Garcia, drums.



The thanks of the play committee are extended to
Dr. C. A. McCollom, John Bartlett, Miss Mae Harris Anson,
Hobart P. Glassell, Mrs. Rhoda Johnson,
Mrs. Y. F. Swain and Miss Mossie Hunkins,
for assistance in the production of all three plays.

ARTS & CRAFTS THEATER

CARMEL-BY-THE-SEA

PRESENTS

THE
TORCH BEARERS

By GEORGE KELLY



Producing Director
GEORGE M. BALL



FEBRUARY 12 and 13
1926

THE PERSONS IN THE PLAY

In the order of appearance

Jenny	Jane Condit
Mr. Frederick Ritter	George Ball
Mrs. Paula Ritter	Vivian Lindgren
Mrs. J. Duro Pampinelli	Louise Walcott
Mr. Spindler	Winsor Josselyn
Mrs. Nelly Fell	Alberta Langley
Teddy Spearing	Stuart Walcott
Mr. Ralph Twiller	Frank Work
Mr. Huxley Hossefresse	William Titmas
Miss Florence McCrickett	Marjorie Safe
Mr. Stage Manager	Frank Murphy
Mrs. Clara Sheppard	Isabelle Walker

ACT I. A kind of drawing-room in the home of Frederick Ritter, on an evening in October, about 8 o'clock.

ACT II. Behind the scenes at Horticultural Hall, the following evening at 8:30.

ACT III. The drawing-room at Ritter's, two hours later.

Setting	Rhoda Johnson
Construction and Lighting	Richard Johnson

Presented by special arrangement with Samuel French, New York.

A Coming Attraction

Arts & Crafts Theater

Pacific Coast Premiere

The
Children of the Moon

By MARTIN FLAVIN

March 19, 20 and 21

The Bloomin' Basement

CARMEL, CALIFORNIA

FLOWERS · PLANTS · SHRUBS

Helen Wilson

Garden Designer

OCEAN AVE.

PHONE 128

HATTON FIELDS

A Guarantee of Permanent Seclusion
for the Home Owner

Phone: 18

CARMEL LAND COMPANY

Office: Ocean Avenue, Carmel

ERNEST SCHWENINGER, Sales Manager

J. K. TURNER, Sales Representative

THE SEVEN ARTS PRESS

ARTS AND CRAFTS THEATRE

Thursday, Friday, Saturday
January One, Two, Three

Three-Act Comedy

What Happened to Jones

By George H. Broadhurst

Produced by Arthur Cyril by Special Arrangement
with Samuel French of New York

THE CAST

Jones	-	-	-	-	-	-	-	Arthur Cyril
Ebenezer Goodly	-	-	-	-	-	-	-	William Titmas
Antony Goodly, D.D.	-	-	-	-	-	-	-	Scott Seaton
Richard Heatherly	-	-	-	-	-	-	-	Aubrey Sleath
Holder	-	-	-	-	-	-	-	Andrew Jacobsen
Bigbee	-	-	-	-	-	-	-	Hal Bragg
Fuller	-	-	-	-	-	-	-	Gerald Morrow
Mrs. Goodly	-	-	-	-	-	-	-	Alice Ward
Cissy	-	-	-	-	-	-	-	Jadwiga Noskowiak
Marjorie	-	-	-	-	-	-	-	Constance Heron
Minerva	-	-	-	-	-	-	-	Louise Church Wilson
Alvina Starlight	-	-	-	-	-	-	-	Marian Daniels
Helma	-	-	-	-	-	-	-	Marie Gordon
Tige	-	-	-	-	-	-	-	Maxie Bragg

Place : New York City.

Time : The present—7:15 p. m.

Furnishings supplied by Tilly Polak.

Floral decorations courtesy Bloomin' Basement.

Staff—Business Manager for Arts and Crafts, Arthur Cyril ; Stage Manager, Nelson Valjean ; Lighting, Gerald Morrow ; Properties, Bruce Monahan.

COMING ATTRACTIONS

Monday, January 12 — "An Evening of Contemporary Poetry," by Robert Roe.

February—Three One-act plays.

March—Carmel Follies.

TWO NIGHTS ONLY

THE ARTS AND CRAFTS

PRESENTS

ELSIE LINDSAY

IN THE ROMPING, ROLICKING FARCE

WILD OATS

BY PERRY NEWBERRY

THREE ACTS OF MERRIMENT AND MIRTH

THE CAST

In the order of their appearance

Bill Brent, a prizefight promoter Charles Berkey
Fred Jones, a modern youth Jack Flanner
Battling Gregg, a ham-and-beaner Frank Berkey
Reginald Varden-Jones, who once sowed wild oats Andrew Jacobson
Lorinne Jones, poet and dramatist Georgia-Sally White
Mrs. Reginald Varden-Jones Daisy Bostick
MRS. CLARA FORBES, who once was the famous Elsie Lindsay . ELSIE LINDSAY
Mary Forbes, who now is the famous Elsie Lindsay Frances Glassell
Louise, Elsie Lindsay's French maid Tilly Polak
Alice, the Varden-Jones's menial Helen Judson
A Village Constable Richard Hoagland

SCENES

Act I.—The grounds of the Varden-Jones residence. Time—Late afternoon and early evening.
Act II.—The living-room of the cottage, just bought by Mrs. Clara Forbes. Time—Immediately after the close of Act I.
Act III.—The living-room of the Varden-Jones residence. Time—Immediately after the close of Act II.

Tickets on sale at Palace Drug Store. Reserved Seats, \$1.00. To members of Carmel Club of Arts and Crafts, 75 cents. General admission, 75 cents.

The receipts of the performances go to the Arts and Crafts building fund, to add to the comfort and attractiveness of the theater.

AT ARTS AND CRAFTS THEATER

FRIDAY AND SATURDAY NIGHTS, JANUARY 11th AND 12th, 1924

JUST FOR FUN

Furniture by the courtesy of F. A. Clark, furniture, carpets and rugs; adjoining Carmel Garage
Carmel-by-the-Sea, Cal. Phone 905 J-3.

Carmel Pine Cone Press

Carmel Follies

1924
Art and Craft Theatre
Evenings of Friday and
Saturday, May 2 and
3, 1924 + + + + at 8:30

- 1: *Sporting Life* Arthur Cyril and Chorus
Specialty Messrs. Heron and Malloy
Specialty Charles Van Riper, Hobart Glassell
Richard Johnson, Ernest Schweninger
(With original words and music for the Carmel Follies)

- 2: *Famous People* . . Impersonated by Arthur Cyril

- 3: *The Empty House*, Staged by Charles Van Riper

- 4: *Lamplight* . . {Roberta Arment Leitch, Grace Mora
Calvin Luther, Samuel J. Miller
Quartette arrangements by Frederick Preston Search
Featuring "Lassie o' Mine," "Song at Twilight,"
"Pale Moon" and "Sleep"

- 5: *Lady Brookdale's Embroidery*

—By Charles Van Riper

Sherlock Holmes ARTHUR CYRIL
Dr. Watson HOBART GLASSELL

- 6: *Swords and Pipes*, Jessie Leslie, James Mitchell

- 7: *The Spanish Shawls*

Song—"Marcheta" Marian Taylor
The Black Shawls . . Katharine Cooke, Dorothy Woodward
The Bright Shawls . . Rhoda Johnson, Helen Van Riper
The Soft Shawls . . . Eliot Boke, Helen Wilson
Dance—"Havana" Frances Glassell
Tango Man Chauncey Martin
Tango Dancers . . . {Bruce Monahan and Philip Wilson
Anita Reiners and Ralph Todd
Toreador Hobart Glassell
Carman Ernest Schweninger
The Bull Charles Van Riper, Charis Boke

Intermission

- 8: *Chinese Soldier Man*, Arthur Cyril and Chorus
Dance Specialty Anita Reiners

- 9: *Captain Flapjack*

The Captain Ernest Schweninger
His Little Daughter Katharine Cooke
Chris Charles Van Riper

- 10: *Oriental Dance* Frances Glassell

- 11: *The Villain*

Heroine Alice MacGowan
The Villain Hobart Glassell
The Adventuress Katharine Cooke
The Wayward Husband Arthur Cyril
The Che-ild Ernest Schweninger

- 12: *The Steel Guitars* . . Joe McKenna and Casey

- 13: *White Shadows in the South Seas*

Song—"Kalua" Marian Taylor
TAHITIAN DANCE—Helen Van Riper, Dorothy Woodward
Katharine Cooke, Helen Wilson, Frances Glassell
Drum rhythm Ernest Schweninger

Finale: The Follies Company

Dance Arrangements by Frances Glassell. Music—Search's Orchestra
Piano Accompanist—Irene Campbell Cator

Executive Committee: Mrs. Phil K. Gordon, Dr. Alfred E. Burton, Dr. Herman A. Spoehr, Perry Newberry, Mrs. Susan Porter, Publicity.

Business Manager: Arthur Cyril.

Coming—Prizma Moving Pictures—Wednesday, May 21st.

—Concert: Madame Isona, Coloratura Soprano; Spencer Yates, Violinist; Constance Bruhl, Accompanist—Saturday, May 24th.

The Man Who Married a Dumb Wife—By Anatole France—Produced by Herbert Heron—Friday and Saturday, May 30 and 31.

1922

THE ARTS AND CRAFTS LITTLE THEATER

FRIDAY and SATURDAY EVENINGS

May Twelve and Thirteen Nineteen Twenty-Two

Will-o'-the-Wisp

A Drama in One Act, by Doris F. Halman

Directed by Perry Newberry

CHARACTERS

The Country Woman	Effie A. McLean
The Poet's Wife	Hilda Argo
Nora, her maid	Grace Wickham
Will-o'-the-Wisp	Christine Burton

Interlude

Geheimniss	Edvard Grieg
Toyland	Victor Herbert
Lento	Cyril Scott
Muriel Eastman, 'Cello	
Thomas Vincent Cator, Piano	
Country Gardens	Percy Grainger
Janie Johnston, Piano	

Falstaff

A Comedy in Three Scenes

From Shakespeare's King Henry the Fourth

Arranged and directed by Herbert Heron

CHARACTERS

Henry, Prince of Wales, heir apparent to the throne of England, known as Prince Hal	Edward Kuster
Sir John Falstaff	Herbert Heron
Bardolph	} Boon companions to the } Owen White
Ned Poins	
Mistress Quickly, hostess of the Boar's Head	Herbert Hand
A Traveler	Kissam Johnson
	Gordon Green

SCENES

1. The Boar's Head Tavern, Eastcheap
 2. On the Road to London
 3. Same as Scene One
- Period—1410

PINE CONE PRESS

What year? 1920 '57

VAUDEVILLE

ARTS and CRAFTS

MANZANITA

Same Show at both halls, the evening of Armistice Day,
Friday, November 11, at 8:30 sharp

The numbers on the bill will be presented as follows:

FIRST HALF Manzanita and SECOND HALF Arts and Crafts

A—

OVERTURE

B—

PATHETIQUE WEEKLY

Part of the World in Pictures

C—

EARL AMMERMAN and BROTHER

Striking a Balance

D—

JOHN LANDERS and his Vest-pocket Piano

E—

HARUM SCARUM

A Tabloid Musical Comedy

Music by Thomas Vincent Cator.

Book by Argyll Campbell

F—

INTERMISSION—Music

SECOND HALF Manzanita and FIRST HALF Arts and Crafts

G—

HARRISON GODWIN

Lots of Action and Some Good Lines

H—

ERNIE BERON, Terpsichore's Stepson

I—

Cameron--WAITE & GILLIS--ack

Words and Music

J—

VAUDEVILLAINY, Six Acts in One

Presented by Ernest Schweninger, Winsor Josselyn, Harrison Godwin and Robert Durie

K—

EXIT MARCH



TO THOSE WHO SERVED

CARMEL SUMMER SCHOOL OF ART

FOR MEN AND WOMEN

*Carmel-by-the-Sea
California*

*July seventh to August thirty-first
Nineteen Fifteen*



Instructor

C. P. TOWNSLEY

Pupil of Jules Lefebvre, Benjamin-Constant, Paul Delance,
William M. Chase

Formerly Director of London (Eng.) School of Art
and Chase European Classes

Director Stickney Memorial School of Fine Arts,
Pasadena, California

Carmel Summer School of Art

*Classes for Men and Women, in Oil,
Water-colors, Pastels, and
Black and White*

No Requirements for Admission to Any of the Classes

The School will open Wednesday, July 7, and will close Tuesday, August 31, 1915.

The headquarters of the School will be in the commodious Studio of the Arts and Crafts Club of Carmel. The Studio is well lighted, well ventilated and well equipped for indoor work.

There will be classes from the Landscape and Costume Model posed in the open air, from the Portrait Model and Still Life in the Studio.

A Special Class in Composition will meet once a week.

A Sketch Class will meet in the Studio for quick sketching three evenings each week if desired by the students.

Mr. Townsley will devote two days each week to criticising the work of students both in the open air and in the Studio.

On each Monday morning he will give a general criticism and a talk on Art in the Studio.

Two prizes will be given—one for the best study, and the other for the sketch showing the best selected motif, painted by members of the School.

Tuition Fees

For one month (four weeks).....\$20.00

For two months (eight weeks)..... 35.00

Tuition fees, as given, include all criticisms, art talks, membership in all classes, the use of models, and of a well equipped studio.

Those who are not members of the school but who wish to attend the Monday morning criticisms, may do so on the pay-

ment of one dollar for each criticism. This will not entitle them to submit work for criticism.

Signor Antonio Corsi, the celebrated Artists' model, will alternate with other models during the school session. Signor Corsi will bring a number of costumes from his remarkable collection.

All art materials can be procured at the Devoe Art Store in the Studio at the lowest prices.

Boarding Accommodations

The Pine Inn, La Playa (a private hotel), the Monte Verde, The Pines and Carmel hotels, are recommended to students and their friends. Furnished cottages may also be rented for the summer. The climate is admirably adapted for camping out and those who enjoy this mode of living in the pine woods can hire tents for the purpose. The tents are large and are erected on platforms raised some three feet from the ground.

For more detailed information regarding boarding accommodations, inquiries should be addressed to Miss M. De Neale Morgan, Secretary Arts and Crafts Club, Carmel-by-the-Sea, California. Intending students should make hotel reservations early on account of the unprecedented number of visitors coming to California this year.

Carmel-by-the-Sea is the summer home of artists and writers of national reputation. In fact, it is composed largely of people interested in artistic, literary and musical pursuits, whose numbers are greatly augmented each summer, when the population is more than trebled. It is located on the Monterey peninsula, three miles from the historic city of Monterey, the ancient Spanish capital of California, and about 100 miles south of San Francisco. It lies in a pine forest on the western slope of hills overlooking the Pacific Ocean. The scenery is both picturesque and varied, the color equals that of Italy, the climate is cool and invigorating throughout the summer months—a country of the cypress, the pine, the eucalyptus and the creeping evergreen oak; of sandy bathing beach, glistening sand dunes and rock-bound coast; of beautiful drives, Spanish Missions, strange "marine gardens," and outdoor sports.

On the one hand, Point Lobos, whose rocks and promontories recall the Dalmatian coast; on the other, Cypress Point

and the famous "17 Mile Drive"; while the peaceful valley of the Carmel River stretches from the Coast far away into the interior.

The city of Monterey is on a branch line of the Southern Pacific Railroad. Auto stages make frequent trips between Monterey and Carmel-by-the-Sea during the day.

The school offers a delightful opportunity to many to combine a visit to the Exposition at San Francisco with a summer of art study in one of the most picturesque regions of America.

Special trains at reduced rates will run between San Francisco and Monterey during the summer.

All checks should be made payable, and all communications addressed to C. P. Townsley, Director, Stickney Memorial School of Art, Pasadena, California, until July 1st; after that date, Carmel-by-the-Sea, California.

CARMEL SUMMER SCHOOL OF ART

*Carmel-by-the-Sea
California*

CARMEL SUMMER SCHOOL OF ART

F I F T H S E A S O N

CARMEL-BY-THE-SEA

CALIFORNIA

Ninth
July ~~Eighth~~ to August Thirty-first
Nineteen Eighteen



M. DENEALE MORGAN

INSTRUCTOR

Member National Association Women Painters and
Sculptors, New York

Artists Guild, Chicago

American Federation of Art, Washington, D. C.

San Francisco Art Association

Carmel Summer School of Art

UNDER AUSPICES

Carmel Club of Arts and Crafts

*Classes in
Oils, Water Colors, Pastels and
Black and White*

The School will open Monday, July 8th, and will close Saturday, August 31, 1918.

The headquarters of the School will be the commodious Club House, which is well lighted, ventilated and equipped for indoor work.



From Tempera Painting by M. de Neale Morgan

M. De Neale Morgan will conduct classes in Landscape in the Studio and in the open.

Two mornings and two afternoons each week will be devoted to criticising the work of students in the open air. In the Studio one morning each week will be devoted to general criticisms.

Tuition Fees

PAYABLE IN ADVANCE

For four weeks	:	:	:	\$18.00
For eight weeks	:	:	:	30.00

During the School Session occasional lectures will be given, admission free to students of the School and members of the Club.

These lectures will be open to the public on payment of a nominal sum—due notice of which will be given later.



MINA STEEL HARPER, of Berkeley, will conduct classes in weaving, including lectures on textiles.

Further information can be given on application.

Boarding Accommodations

The Pine Inn, La Playa and the Monte Verde Hotels can be recommended to students and their friends. Furnished cottages may be rented for the summer.

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The City of Monterey is on a branch line of the Southern Pacific railroad. Auto stages make frequent trips between Monterey and Carmel-by-the-Sea during the day.

For further information and reservations apply to Miss M. DeNeale Morgan, Carmel-by-the-Sea, California.

CARMEL SUMMER SCHOOL OF ART

Carmel-by-the-Sea
California

CARMEL SUMMER SCHOOL OF ART

T E N T H S E A S O N

CARMEL-BY-THE-SEA
CALIFORNIA

JULY NINTH TO SEPTEMBER FIRST
NINETEEN TWENTY-THREE

M. DeNEALE MORGAN, Director

MEMBER

National Association Women Painters and Sculptors, New York
National League of American Pen Women, Washington, D. C.
West Coast Arts
California Water Color Society



WHARVES AT MONTEREY—by Paul K. Mays

INSTRUCTORS

PAUL K. MAYS

MURAL PAINTER LANDSCAPE FIGURE

MEMBER

Provincetown Painters New York Art League

JO MORA

THE CALIFORNIA SCULPTOR

CARMEL SUMMER SCHOOL OF ART

UNDER AUSPICES

CARMEL CLUB OF ARTS AND CRAFTS



CLASSES IN

*Drawing, Painting and Sculpture,
Oils, Water Colors, Pastels and
Black and White*



The headquarters of the School will be the commodious Club House, which is well lighted, ventilated and equipped for indoor work.



OLD PINES AND DUNES—by M. DeNeale Morgan

An etching press in the Club House will be at the disposal of students interested in etching monotypes, wood blocks, etc.

Paul Mays will conduct classes in Landscape and decorative composition, figure work, draped and nude.

Mr. Mays will give two out-of-door criticisms each week and in addition will hold concour each Saturday morning.

Jo Mora, the California sculptor, will conduct classes in sculpture, for both beginners and advanced pupils, provided not less than ten students join. Two criticisms a week will be given, besides concours and class lectures. The study of the animal in sculpture may be included by those desiring to take up this specialty.

M. DeNeale Morgan will conduct special classes only. Arrangement on application.

Arrangement may be made for private instruction or for those entering more than one class.



TUITION FEES

PAYABLE IN ADVANCE
FOR EACH CLASS

For four weeks	-	-	-	\$20.00
For eight weeks	-	-	-	35.00



ROBERT LOUIS STEVENSON HOUSE—by M. DeNeale Morgan

BOARDING ACCOMMODATIONS

The Pine Inn, La Playa and Monte Verde Apartments can be recommended to students and their friends. Furnished cottages may be rented for the summer.

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On the one hand, Point Lobos, whose rocks and promontories recall the Dalmatian coast; on the other, Cypress Point and the famous “17 Mile Drive”; while the peaceful valley of Carmel River stretches from the coast far away into the interior.

The City of Monterey is on a branch line of the Southern Pacific railroad. Auto Stages make frequent trips between Monterey and Carmel-by-the-Sea during the day.



For further information and reservations apply to—

M. DeNeale Morgan, Director, Studio, Lincoln Street
Carmel-by-the-Sea, California.

CARMEL SUMMER
SCHOOL OF ART

CARMEL-BY-THE-SEA
CALIFORNIA

CARMEL SUMMER SCHOOL *of ART*

ELEVENTH SEASON 1914-1924

CARMEL - BY - THE - SEA
CALIFORNIA

JULY SEVENTH TO AUGUST THIRTIETH
NINETEEN TWENTY-FOUR



WIND SWEPT TREES AND DUNES—*By M. DeNeale Morgan*

M. DeNEALE MORGAN, *Director*

MEMBER

National Association Women Painters and Sculptors, New York
National League of American Pen Women, Washington, D. C.
California Water Color Society

CARMEL SUMMER SCHOOL OF ART

UNDER AUSPICES

CARMEL CLUB OF ARTS AND CRAFTS

CLASSES IN

*Drawing, Painting, Landscape, Figure and Portrait,
Oils, Water Colors, Pastels and
Black and White*

The headquarters of the School will be the commodious Club House, which is well lighted, ventilated and equipped for indoor work.



FIGURE STUDY—By William George Gaskin

An etching press in the Club House will be at the disposal of students interested in etching monotypes, wood blocks, etc.



TUITION FEES

PAYABLE IN ADVANCE TO DIRECTOR AND TREASURER

For four weeks	-	-	-	-	\$20.00
For eight weeks	-	-	-	-	35.00
Children 10 and Under—					
Four weeks	-	-	-	-	\$12.00
Eight weeks	-	-	-	-	20.00

INSTRUCTORS

IRA REMSEN

Portrait and Figure, Still Life and Mural Decoration

M. DeNEALE MORGAN

Landscape and Decoration, Etching and Monotypes

ELIZABETH DICKENSON

Juvenile Classes—Drawing and Painting

WILLIAM GEORGE GASKIN

Class Lectures and Studio Work—"An Approach to Art"—Theory of Painting—Creative Design and Color

PERRY NEWBERRY

Newspaper and Commercial Illustrating—Cartooning, Poster Making, Wood Block Cutting and Printing

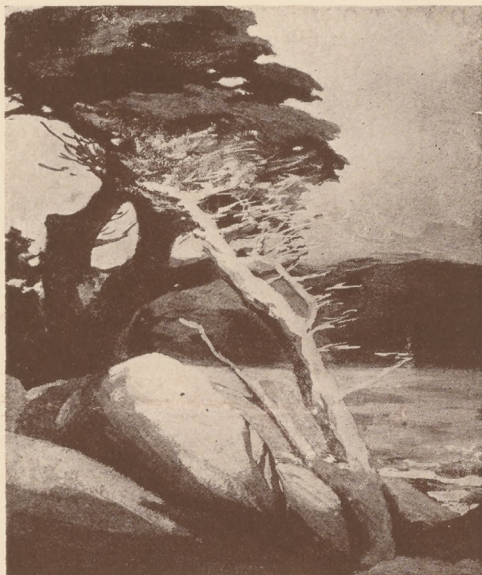
SHIRLEY WILLIAMSON

Crafts Work—Color and Design, leading to Wood Block Printing—Stenciling—Batik—Tie and Dye for Costume or Interior Uses—Wood Carving—Modelling, leading to the Making, Stringing and Costuming of Marionettes

WARREN DAYTON

Reed and Rattan Work in the Making of Furniture, Basketry, etc.

—*Special Rates*



CYPRESS
TREES

By
M. DeNeale
Morgan

MUSIC

Tuition rates on application

MARIE de FOREST EMERY

Teacher of Singing

ALMEDA COLBY

Teacher of Piano and Accompanist

Arrangement may be made for private instruction or for a student entering more than one class. Registration of all students and payment of tuition should be made with M. DeNeale Morgan, Director and Treasurer for the School. Studio—Lincoln street, near Ocean avenue.

INSTRUCTION COURSES

Three criticisms given every week by each instructor, one to be on all work done by students outside of regular class days.

IRA REMSEN will conduct classes in Portrait and Figure Work—Draped and Nude Drawing (Line and Mass)—Oil—(from Models)—Still Life—Color Arrangement.

M. DeNEALE MORGAN will conduct classes in Landscape—Studio and Out-of-Doors—Oil and Tempera Painting—Drawing—Etching and Monotypes—for beginners and advanced students.

ELIZABETH DICKENSON will conduct a class for children—Studio and Outdoors—with particular attention to the development in the child of self-expression.

WILLIAM GEORGE GASKIN will conduct class lectures and studio work—"An Approach to Art"—Theory and Painting—Creative Design and Color.

PERRY NEWBERRY will conduct classes in illustrating—Cartooning—Wood Block Cutting and Printing—Relating to Poster Making.

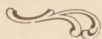
SHIRLEY WILLIAMSON—Crafts—Will conduct classes—Color and Design—Stenciling—Batik—Tie and Dye for Costume or Interior Decoration—Wood Carving—Modelling, leading to the Making, Stringing and Costuming of Marionettes.

WARREN DAYTON will conduct classes in Reed and Rattan Work in the Making of Furniture, Basketry, etc.

MUSIC SECTION

MARIE de FOREST EMERY will conduct classes in Singing.

ALMEDA COLBY, Piano.



BOARDING ACCOMMODATIONS

Pine Inn and La Playa Hotels, and Monte El Verde Apartments can be recommended to students and their friends. Furnished cottages, rooms or apartments may be rented for the summer.

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For further information and reservations apply to—

M. DeNeale Morgan, Director; Studio, Lincoln Street
Carmel-by-the-Sea, California

CARMEL SUMMER SCHOOL OF ART

Catalogue
of the
Sixteenth Annual Exhibition
of
Paintings and Etchings

Arts and Crafts Hall
Carmel

July 20 to September 15, 1922

Under the Auspices of the
Carmel Club of Arts and Crafts

Open Daily from 2 to 5 P. M.

CATALOGUE TEN CENTS

EVA BELLE ADAMS

CARMEL

- 1 The Forest Edge

30.

A. W. BARROWS

MONTEREY

- 2 Solitude 150.
3 Sketch 35.

H. ELLSWORTH BASSETT

CARMEL

- 4 Growing Flowers 100.

MARY C. W. BLACK

MONTEREY

- 5 San Juan Capistrano 100.

CAROLINE BLACKMAN

CARMEL

- 6 Scherzo (drawing) 5. Sold
7 Rythm No. 2 (drawing) 15.

JOSEPHINE BLANCH

DEL MONTE

- 8 Hayfield-Carmel Valley 8/100.

CORNELIUS BOTKE

CARMEL

- 9 Spring Plowing 750.-
10 Canyon Road 400.

JESSIE ARMS BOTKE

CARMEL

- 11 Peacock and Vase of Flowers 570.
12 White Peacocks 570.

HELEN CHENEY BROWN

CARMEL

- 13 Above the Tides 25.

J. V. CANNON

CARMEL

- 14 The Clearing 125.-

ADA BELLE CHAMPLIN

CARMEL

- 15 Golden Sycamores 200.
16 The Nearer Mountains 300.
17 Gray Day 75.

J. M. CULBERTSON

CARMEL

- 18 The Path of Gold 60.-

SYBIL EMERSON

MONTEREY

- 19 The End of the Wharf 20.
20 Mending Nets 35.

MARY B. GROOM

MONTEREY

- 21 Old Man 250.

ARMIN HANSEN

MONTEREY

- 22 The Helmsman 400.

R. B. HOWARD

CARMEL

- 23 Carmel Valley 250.
24 Valley Shacks 300.

EDW. B. KAMINSKI

CARMEL

- 25 Depression 75.
26 Finality 100.

A. H. KNOTT

CARMEL

- 27 Cypress at Pescadero Point 100.

C. E. MORGAN

MONTEREY

- 28 House of the Four Winds 35.

EVAN MOSHER

CARMEL

- 29 Afterglow 225.

M. DE NEALE MORGAN

CARMEL

- 30 Monterey Garden 150.
31 Cypress (triptych) 100.

L. L. PEABODY

CARMEL

- 32 Fishing Boats 50.-

RALPH M. PEARSON

CARMEL

- 33 House & Rock, Carmel Highlands 25.
(etching)
34 San Felipe Indian Pueblo Church 25.
(etching)
35 Cypress Grove, Monterey (etching) 30.

C. S. PRICE

MONTEREY

- 36 Sketching, evening 50.
37 Horses 50.
38 The Barnyard 50.

A. H. SCHROFF

CARMEL

- 39 Fishing Wharves (water color)

GEO. J. SIEDENECK

CARMEL

- 40 Bavarian Village 250.

ELIZABETH STRONG

CARMEL

- 41 The Sentinels 150.

R. B. THUDICHUM

CARMEL

- 42 Spring in the Valley 25.

FRANCIS TODHUNTER

MONTEREY

- 43 Pop Ernest's Wharf (drawing) 50.
44 Long Piling, Monterey (drawing) 50.

DOROTHY VEDDER

CARMEL

- 45 Carmel (etching) 10.
46 Dry Point 25.

Ferdinand Burgdorff
47- Trees & Sea - 50. Sold.
48- Rocks & Surf 50.

CATALOGUE

Eighteenth

Annual

Exhibition

of

Paintings

By Artists of Carmel
and Vicinity



Price 10 Cents

SEPTEMBER 15 TO
OCTOBER 20, 1924

Carmel Pine Cone Press

- WILLIAM RITSCHER
1. Point Lobos \$1,000
- WILL SPARKS
2. Rio Grande \$75
- FRED G. GRAY
3. Marine \$175
- ADA B. CHAMPLIN
4. Old Sycamore \$225
- JENNIE V. CANNON
5. Far Rockaway \$125
- A. H. KNOTT
6. Lagoon of San Jose Creek \$75
- ARTHUR J. HAMMOND
- *7. Meditation
- CELLA B. SEYMORE
8. The Green Cove \$100
- A. H. KNOTT
9. Reflections \$75
- JENNIE V. CANNON
10. Autumn \$125
- ROBERT HOWARD
11. Fonda's Oak \$400
- MARY C. BRADY
12. Mission Portal San Juan Bautista
- CORNELIUS BOTKE
13. Autumn—Carmel Valley \$75
- CELLA B. SEYMORE
14. The Jolly Spaniard \$500
- RALPH D. MILLER
15. Mood of the Cypress No. 1 \$200
16. Mood of the Cypress No. 2 \$200
- SARAH C. PARKES
17. Sea Shore Flower \$30
- LILLIAN NICHOLSON
18. Fishing Boats \$50
- ELIZABETH STRONG
20. Our Picnic Place \$100
- J. M. CULBERTSON
21. Late Afternoon—Carmel Valley \$250
- LEONORE DAROUX
22. Carmel Mission \$100
- ROBERTA THUDICHUM
23. Incense \$150
- ELIZABETH STRONG
24. Sketch
- LESTER BORONDA
25. May in Monterey \$40
- 25 A. Happy Days \$50
- E. GRACE WARD
26. Russian River \$25
- ELIZABETH STRONG
27. At the Point \$200
- EDITH WARD HUNT
28. The Open Gate \$60
- L. L. PEABODY
29. Marigolds
- J. CHARLES REEVE
- 29 A. Decorative Landscape
- ELIZABETH STRONG
30. Bijou
31. Angora Guinea

- M. DeNEALE MORGAN
32. Tall Cypress \$125
- E. GRACE WARD
33. The Blue Gate
- EDITH WARD HUNT
34. Dahlias
- E. GRACE WARD
35. Fish Creek \$17
- ISABEL PERCY WEST
36. Adobe Monterey \$35
- JOSEPHINE BLANCHE
37. After Glow
- CHARLES B. HUDSON
38. A Desert Canyon \$250
39. A Desert Morning \$300
- ROBERTA THUDICHUM
40. Progress \$35
- E. S. PRICE
41. Horses \$400
- WICKLIFFE COVINGTON
42. Ranunculous \$40
- FERDINAND DURGDORFF
43. Late Afternoon \$400
- M. DeNEALE MORGAN
44. Turquois Sea Point Lobos \$500
- CLARK HOBART
45. Through the Oaks
- J. CHARLES REEVE
46. Mt. Gabilan
- GEORGE J. KOTCH
47. Connecticut Hills \$20
- MYRON A. OLIVER
48. Evening San Tropez, France \$150
- J. M. CULBERTSON
49. Carmel Valley Oak \$75
- ADA B. CHAMPLIN
50. Carmel Shore \$350
- EVA BELLE ADAMS
51. Near Eaton's Canon \$40
- EVELYN McCORMACK
52. Monterey Boats
- ELIZABETH STRONG
53. Russian Hound
- JOHN O'SHEA
54. Autumn
- H. J. BRUER
55. Old Adobe \$650
- ARTHUR J. HAMMOND
56. High Fog \$400
- L. L. PEABODY
57. Boats
- ARTHUR J. HAMMOND
58. Elizabeth Silsbee..... \$1,000
(Gloucester)
- L. L. PEABODY
59. Boats
- M. DeNEALE MORGAN
60. Salinas Road \$200
(Springtime)

EDITH WARD HUNT

61. Falling Leaves \$150
Petals

J. M. CULBERTSON

62. Godetia Garden \$150

E. GRACE WARD

63. Sand Dune & Bay \$75

EVA BELLE ADAMS

64. Monterey Bay

MYRON A. OLIVER

65. Afternoon
San Tropez, France \$125

RALPH DAVISON MILLER

66. N. California—March \$1,000

ISABEL HUNTER

67. Monterey
(pastel)

GEORGE J. KOTCH

68. Twilight \$30

LILLIAN NICHOLSON

69. Monterey Coast \$50

MYRON A. OLIVER

70. Piccola Marina \$150

FERDINAND BURGENDORFF

71. Southward \$500

ARMIN HANSEN

72. Quiet Water \$500

LEE RANDOLPH

73. Afternoon Sun \$175

ADA HOWE KENT

74. The High Banks

75. EZEKIEL

76. Elysian Park

CELLA B. SEYMORE

77. Bobby—(red chalk) \$50

78. The River—(etching) \$20

ADA HOWE KENT

79. End of the Day

80. French Hay Stacks

81. Doves

82. Two Geese

EDITH MAGUIRE

83. Sketch—Rocks \$15

84. Monterey Garden \$50

85. Fisherman

86. Sketch \$15

BLANDING SLOANE

87. Water Color—Tiburon

88. Water Color—Tiburon

89. Sanctuary—Etching

90. Intrusion \$15

91. That Infallible Independence

92. "An etching for Pagons"

93. "One" \$12

94. "Some Men's Ambition"

95. "Explanation"

C. E. MORGAN

96. Mendocino Oaks \$20

ARTHUR J. HAMMOND

97. Fan Cypress (pencil) \$25

